

# MUSICAL COURIER

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NEW YORK, THURSDAY, SEPTEMBER 20, 1928

WHOLE NO. 2528



## Rudolph Ganz

*Musician and Educator*

Who, besides his new activities at the Chicago Musical College, will be heard as pianist and guest conductor in many concerts during the coming season.

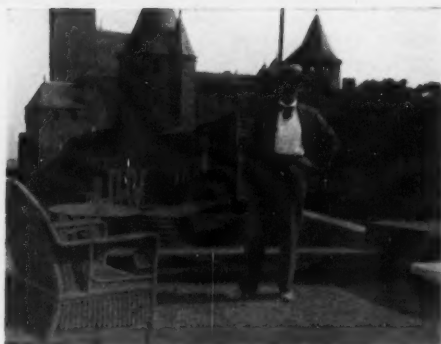
**SCHNEEVOIGT AND SPALDING AT SCHEVENINGEN.**

Left to right: Sigrid Schneevoigt; Albert Spalding; Mrs. N. Rives, vice-president of the Los Angeles Philharmonic Orchestra; Georg Schneevoigt, conductor of the Residentie Orchestra of The Hague and the Philharmonic Orchestra of Los Angeles; Mrs. Caroline Smith, manager of the Los Angeles Philharmonic Orchestra. Spalding played with the Residentie Orchestra at Scheveningen under the direction of Schneevoigt on August 15 and was received with tremendous enthusiasm. At the close of the concerto (Beethoven) the audience arose and cheered both conductor and soloist.



**JAMES LEVEY AT BONN.**

During his recent visit to the continent, James Levey visited Bonn and took opportunity to pay tribute to the great genius. He is here shown standing at the foot of the Beethoven Monument. As leader of the London String Quartet, Mr. Levey took part in more than twenty Beethoven Festivals, playing all of the string quartets in the space of a week. This he did with the quartet as follows: In New York twice, 1920 and 1926; in Boston, 1922; in London four times; in Edinburgh four times; and in Glasgow, Leeds, Newcastle on Tyne, Nottingham, Cambridge, Bournemouth, Berlin, Stockholm and Christiania. In addition to the above Mr. Levey also gave many all-Beethoven programs. In South America, where no quartet had been heard previously, he was especially requested to give Beethoven programs, and also gave many in Buenos Aires. Evidently his tribute to the master is not a mere gesture.



**ALBERTO JONAS.**

eminent piano virtuoso and author of the Master School of Modern Piano Virtuosity, photographed by Mrs. Jonas in Carcassonne (France), the most celebrated walled-in city in the world. Built by the Romans, Carcassonne, through the huge extension of its formidable towers, parapets, precipitous walls, all of which enclose the town and are admirably preserved, attracts thousands of tourists every year.



**BARRE HILL IN CINCINNATI.**

In the accompanying snapshot, taken after a rehearsal with the Cincinnati Zoo Opera Company, Barre Hill, baritone, is shown with his manager, Jessie B. Hall of Chicago. Mr. Hill's big success with the Zoo Opera has been recorded in the MUSICAL COURIER, and the gifted baritone will undoubtedly meet with the same approval when he appears during the coming season with the Chicago Civic Opera Company.

**EFREM ZIMBALIST AND LOIS ZU PUTLITZ,** of the Curtis Institute of Music. Miss zu Putlitz was the famous violinist's only pupil at his summer home in New Hartford, Conn. Mr. Zimbalist will be a member of the violin faculty of the Curtis Institute during the coming season. (Photo by Kubej-Rembrandt Studios.)



**AT GEORGE CASTELLE'S SUMMER HOME.**

Hilda Burke, soprano of the Chicago Civic Opera, gave a recital recently at George Castelle's summer home at Edgewater Camp, N. Y. Mr. Castelle is shown in the accompanying snapshot seated in the center. In the front row are Virginia Castelle (left) and Hilda Burke. Among the guests who attended the recital were (third row, left to right) Alfredo Gandolfi, Jules Askin, Adolf Loewenson, (second row) Flora Bauer Bernstein and Marian Bauer.



**LEONORA CECILIA SILVERMAN,**

daughter of Belle Fisch-Silverman, vocal teacher of Newark and New York, with her father on the S. S. Minnekada on which she sailed for Paris to study art.



**MARIE SUNDELIUS,**

sends the MUSICAL COURIER her greetings from musical Harrison (Me.), "which is about twenty strong."



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## The Robbers Intellectual Hit of Salzburg Festival

American Plutocrats Enthusiastic—Reinhardt's  
Bourgeois Revolutionaries—Magic Flute  
as Operatic Novelty

SALZBURG.—The event of the Salzburg festival which rallied the greatest number of American and British plutocrats and German intellectuals was the premiere of Schiller's drama, *The Robbers*, in Reinhardt's setting. Determined to be enthusiastic at any cost, the audience sat patiently through three hours of dialogue in an unfamiliar language interspersed with shouting, shouting and, alas, singing.

For the musical portion of the show Reinhardt had engaged students from the Salzburg University to sing college songs. Not of the "collegiate" type, of course, but the German brand, sentimental or revolutionary, as was required. It was an excellent plan and justified moreover by a tradition from Schiller's time. In those days, however, the singers were revolutionary students, inflamed by Schiller's "storm and strife" drama, and their songs were an improvised, and indeed undesired, supplement of the performance. But Reinhardt's bards were plain-looking, bourgeois gentlemen, some rather sedate and oldish, dressed in picturesque Salzburg leather trousers and linen jackets, far from revolutionary and endowed, moreover, with voices of indescribable unpleasantness. They sang ill selected songs out of tune and created inopportune merriment.

### ONE GREAT MOMENT

Dramatically the play had been reduced, by merciless cuts and shifting of scenes, to an operatic duet between Paul Hartmann, as the kindhearted tenor-lover, and Alexander Moissi as the black baritone-villain. The up-stage chorus consisted of a group of picturesquely ragged libertines who growled, yelled and barked to perfection. Once only did they sing—the famous Robber's Song—and the manner in which Reinhardt introduced it once again revealed the master hand. No Männerchor singing here. The song appeared improvised; one man started to sing it, another joined in, whistling, and the rest gradually took it up, humming, singing and whistling, and carrying it to a climax that was marvelous. It was the one moment of greatness in the whole production. The rest of Schiller's play seemed built around this stage trick of overwhelming effect.

### A PARISIAN MAGIC FLUTE

The operatic novelty of the festival was Mozart's *Magic Flute*, produced with scenery procured from the remnants of Bruno Walter's recent Paris season at the Théâtre des Champs Elysées. It was rather more Parisian and revue-like than we are accustomed to seeing it. The gowns and settings departed happily from the customary Egyptian style, and suggested a timeless fairy-land. The Free Mason element, on the other hand, was unusually strongly brought out with mysterious gestures performed in unison by the priests of Isis and Osiris; operatic Tilling, as it were. The frequent changes of scenery presented a problem which Oscar Strnad, the designer, and Lothar Wallerstein, the stage director, solved by confining the action to a narrow space encircled by a white frame. The still hopelessly inadequate Festival Theater, by the way, has been reconstructed so often and at such a cost that the erection of a new, modernly equipped one would have entailed a smaller investment.

The performance was good, on the whole; but the distance between the two spheres—Saras-tro's spiritualism, and the worldly atmosphere of the old Viennese comedy, as represented by Papageno—was not sufficiently emphasized. Schikaneder, who wrote *The Magic Flute* as a farce (and later complained that Mozart had



E. W. Doyle photo

### HEINRICH GEBHARD,

gifted composer-pianist of Boston, whose new *Divers-tissement* for piano and chamber orchestra was re-ceived with so much acclaim at its premiere in Boston last winter. This highly interesting and characteris-tically workmanlike composition has recently been pre-sented with notable success in concerts at Dartmouth College and Lowell, Mass., in association with Nicolas Slonimsky's chamber orchestra in Boston. Mr. Geb-hard brought his active season to a close last Spring with an unusually interesting joint recital with Alvan Schroeder, popular cellist of Boston. He is looking forward to a busy season.

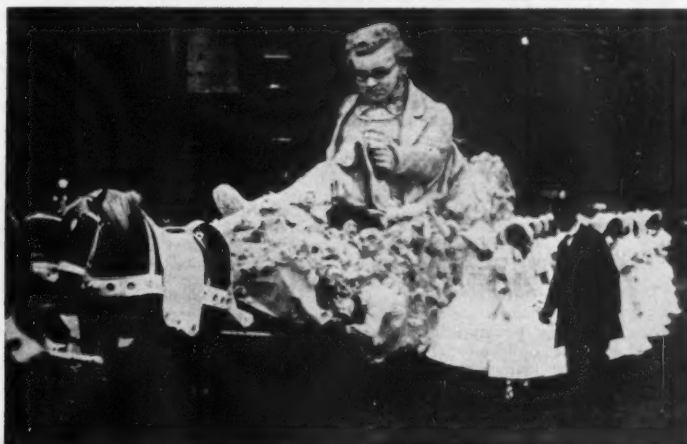
spoiled it with too much music) devised the role of Papa-geno for himself as the comic star part. Hans Duhan, who played it here, proved a worthy successor to the old comedian; his Papageno had wit and humor, but it was not the low comedy role, in crass Viennese dialect, that was origi-nally intended.

### RICHARD MAYR'S MARVELOUS SARASTRO

Extraordinary was Maria Rajdl's Pamina. This young woman's development since she left the Vienna Opera three (Continued on page 9)

### Beethoven Symphony Plans for 1928-29

The Beethoven Symphony Orchestra concerts in New York will begin on October 11 and continue to March 23. The regular Thursday and Friday subscription programs (twelve concerts) will be given in Carnegie Hall, as will be the Beethoven Cycle, covering five Saturday afternoons.



## Hollywood Bowl Concerts End in Brilliant Fashion

Attendance Each Night During Final Week  
Totals Close to 20,000—Audition  
Winners Appear as Soloists

LOS ANGELES, CAL.—The last week of the Hollywood Bowl concerts, with exceptionally balmy evenings, brought close to twenty thousand to every concert.

Tuesday's program opened with Schumann's Overture to Byron's *Manfred*. This, with Wagner's *Forest Murmurs* from *Siegfried*, shared the chief interest of the evening. Glazounoff's Fourth Symphony was also interesting. Ravel's orchestral fragments from *Daphnis and Chloe* and Glinka's *Kamarinskaya* completed a very satisfactory program.

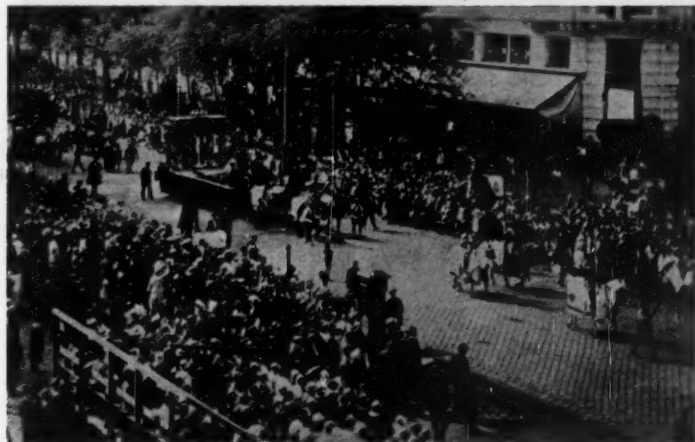
Thursday night, Novelty Night, brought Andreas Pavley and Serge Oukrainsky and company of dancers to the Bowl. Rossini's overture to the Barber of Seville opened the program. Then came a group of ballet divertissements which were interpreted by members of the ballet. Tschai-kowsky's Theme and Variations from Suite No. 3, closed the first half of the program. Goossens gave an exception-ally fine reading to the Tschai-kowsky number. Cesar Franck's symphonic poem, *The Wild Huntsman*, opened the second half. A second group of ballet divertissements fol-lowed. The program closed with Elgar's *Pomp and Circum-stance*, No. 4. The appeal of the dancers was very great, with the effective setting of the outdoors, and Mr. Goossens was as genial and conducted as carefully for the ballet as when he and the orchestra received all of the bravos.

Friday night, soloist night, introduced another resident artist selected by the audition board, Rosalie Barker Frye, contralto, who sang two numbers. Her voice is free and round, of a sympathetic quality and well under control and she received an ovation, singing an encore with piano accompaniment. The orchestral part of the program opened with Weber's Overture to *Euryanthe*. The next number was Mozart's beautiful symphony in E flat major. The last half of the program was entirely given over to Strav-insky's Ballet Suite, *The Rite of Spring*, which is so ex-cessively modern that Mr. Goossens made a speech before beginning it, explaining his position in putting it on the program. Its exceedingly difficult and not very coherent orchestration was marvelously handled by both conductor and orchestra.

Saturday night, last night of the Bowl Concert season, was quite a thriller. Not only was it an unusually fine pro-gram but the intermission was taken up with a money rais-ing whirlwind campaign by Hugo Kirchhoffer, who raised several thousand dollars to paint the seats. The program opened with Tschai-kowsky's ever popular fifth symphony and closed with *Les Preludes* by Liszt, both given with the highest musicianship. Harry Ben Gronsky, also selected by the audi-tion board, a fifteen-year-old violinist who played the difficult concerto, No. 1, in G minor by Bruch, in a masterly fashion, with a depth of tone, a beauty of quality, coupled with a ma-ture mental conception and seriousness of pur-pose that tell in advance of his future successes. The orchestra under Mr. Goossens gave ample and sympathetic support. For an encore he played the Paganini-Kreisler *Praeludium* with piano accompaniment in a manner astonishingly mature and finished. He had a sensational suc-cess with the audience. Mr. Goossens, who is one of the Bowl favorites, also conducted the American anthem and the Doxology with which Mr. Kirchhoffer closed his successful campaign. With regret the Bowl audiences saw the season close. B. L. H.

### The Volpes Arrive Soon

Mr. and Mrs. Arnold Volpe will arrive from Europe on the S. S. Dresden on September 23.



### SNAPSHOTS OF THE GREAT SCHUBERT PROCESSION ON THE OCCASION OF THE CENTENARY SAENGERFEST IN VIENNA LAST JULY.

At left is a general view of the parade and the multitudes flanking the line of march. The upper picture shows a large Schubert float which attracted much attention. In the third are seen members of the Brooklyn Arion Society of New York, which took part in the singing. One of the members is costumed as an American Indian. The pictures were kindly submitted to the MUSICAL COURIER by M. H. Hanson, New York impresario, who was present at the celebration.

## MUSICAL EDUCATION IN LONDON

A short time ago at an important musicians' dinner in London, Sir Thomas Beecham likened the present state of British music to the cathedral at Bologna, a building with an unfinished facade. "You can go anywhere in these isles," he said, "and find strong evidence of native musical culture. Why does not the world know of it?" He maintained that we have musical institutions educationally second to none, but there is not enough work in England for the hundreds of well-equipped musicians they annually turn out. Here is an example of a building without



Photo © Bassano, Ltd.

SIR LANDON RONALD

a facade; we have no ministry of fine arts to complete the construction, to find occupation for these talented young men and women. They are trained, and then left to find a living where and how they may.

The two largest institutions in London are the Royal Academy and the Royal College of Music, whose associated board examinations have become the standard of musical training all over the British dominions. The elder, the Royal Academy of Music, celebrated its centenary five years ago, having been founded in 1823 with a membership of twenty students. Now there are approximately a thousand working under a faculty of one hundred and thirty professors. The principal is John B. McEwen, M.A., Mus.Doc., a well-known composer, who succeeded Sir Alexander Mackenzie three years ago. The present building was formally opened by Prince Arthur of Connaught in 1912, and in 1926 a small rehearsal theater, seating about two hundred persons equipped with a good stage and sunken orchestra, was opened by the academy's president, the Duke of Connaught.

Students may not enter the Academy for less than three terms, the academic year, and to obtain the highest awards must study a course of at least four years. The ordinary curriculum includes a principal study, a second study, theory of music or composition, and aural training. There are classes in musical ensemble, orchestral playing, operatic training in all its branches, and conducting, which are covered by the ordinary curriculum fees of \$71 per term. Seventy-two scholarships and exhibitions, usually tenable for three years, are competed for by both students and non-students. The diploma examination of Licentiate of the Royal Academy of Music is held three times a year. For the teaching profession there is a teachers' training course which does not carry any degree with it, but when taken by a licentiate entitles him or her to the distinction of L.R.A.M.

Fortnightly practice concerts are held during the term, and public chamber and orchestral concerts are given regular-

ly. During the past seventeen years selections from fifty-six operas and nineteen complete works have been performed. The orchestral and conductor's classes are under the direction of Sir Henry Wood, and the operatic class is under Julius Harrison.

The Royal College of Music, founded by the late King Edward VII when Prince of Wales, is situated on royal (Crown) lands directly behind the Royal Albert Hall in a district dedicated to education, adjacent to the Royal Colleges of art, science, mines, and engineering. The concert hall, seating a choir and orchestra of 300 and an audience of 900, is renowned for its excellent acoustic qualities. Beneath it is the Parry Theater, opened five years ago as a memorial to the late Director, Sir Hubert Parry. It accommodates nearly 600 persons on seats rising in tiers. The sunken orchestra holds sixty players, while the stage and dressing rooms are excellently equipped with lighting and scenery almost entirely the work of college students. Sir Hubert Parry is also commemorated in the Parry Room, a part of the library devoted to musical and literary study, and containing many original manuscripts. A valuable collection of old instruments was presented to the college by the late Sir George Donaldson, and is open to the public.

The present director, Sir Hugh P. Allen, C.V.O., M.A., D.Mus., Oxon & Cantab., D.Lit., presides over a faculty of over 150 professors and 1,000 pupils. The ordinary curriculum resembles closely that of the Royal Academy of Music, though the fee is slightly lower, being \$60 per term.

Special courses can be taken in singing, conducting and score reading, and dramatic training, and the curriculum can be enlarged by choice from a wide range of subjects. For teachers there is a full course and a special one-year course finishing with a diploma. Sixty open scholarships for British subjects are competed for annually, being tenable for three years, and thirty-three special scholarships and exhibitions as well as many medals, prizes and gifts are donated for work of marked distinction.

The examination for associate-ship (A.R.C.M.) is taken in some practical subject, either as teacher or performer, at the end of a three years' course. As at the R.A.M. a special diploma is granted for teaching, but after four years' study, under special conditions, a student is awarded a further degree of graduate (G.R.C.M.). Under the terms of its charter the council has power to confer the degrees of doctor and bachelor of music. The number of fellows (F.R.C.M.) is limited to fifty, elected by the council as a mark of appreciation of services rendered to the art of music and to the college. Among students and professors, past and present, on whom this honor has been conferred are Sir Henry Wood, Eugene Goossens, Leopold Stokowski, Donald F. Tovey and Harold Samuel.

College concerts are held during the term in the concert hall, and include about six orchestra and five of chamber music. Since the opening of the Parry Theater 106 operatic performances have been given, many of them first productions.

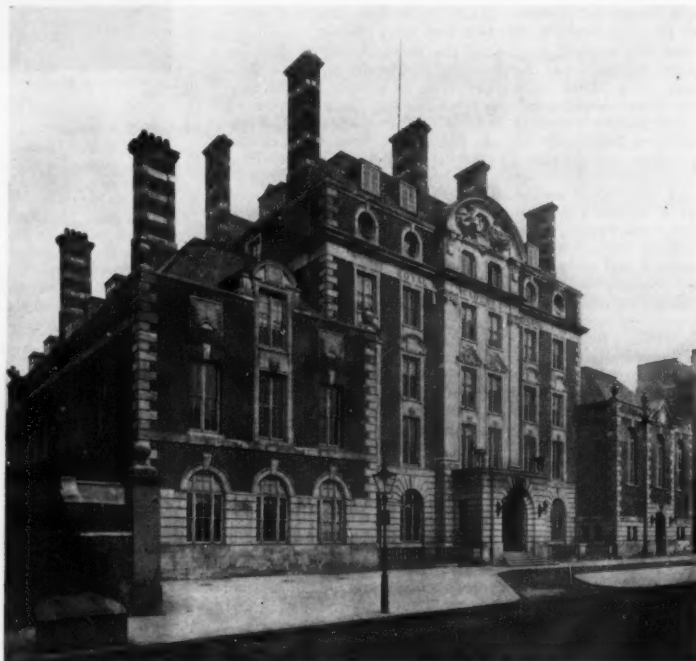
The Royal College of Music Patron's Fund, so named with the approval of the then patron, King Edward VII., was founded in 1903 by Sir Ernest Palmer, who later gave an operatic fund to the college. The patron's fund has done, and is doing, notable work in assisting British composers by rehearsing and performing their works, and giving singers and instrumentalists an opportunity of testing their powers in public with the support of an orchestra.

The Guildhall School of Music, situated in the heart of the journalistic world, between the Thames and Fleet Street, was founded in 1880 by the corporation (municipality) of London, and is under the direction of Sir

Landon Ronald. Private lessons are given in all the usual musical subjects, and class tuition in other branches such as drama, opera, orchestra, chamber music, dancing and fencing. The orchestra is directed by the principal, assisted by Aymler Buesst and Joseph Ivimey. The fees for tuition, unlike the R.A.M. and R.C.M., are not necessarily inclusive, but vary according to the professor selected and the length of the lesson. The opera class, as at the R.A.M., deals chiefly with operas of a lighter character. There are both a three year and one year course for teachers, with diplomas attached. The examination for the ordinary diploma of the Guildhall (L.G.S.M.) is open both to students and the general public. Only students of more than eight terms standing are eligible for the associate-ship (A.G.S.M.). Many scholarships and medals are awarded annually, and in most cases they are not confined to students of British nationality.

The Guildhall School of Music supplies a great want in giving musicians an excellent training at a lower cost than is possible at either of the larger institutions; the institution has made rapid strides of late years under its indefatigable principal.

The Trinity College of Music is to be found in the heart of the London district devoted to medical specialists and nursing homes. The T.C.M. celebrated its Jubilee in 1922, after fifty years of useful work, during which time



Alex. Corbett photo, London

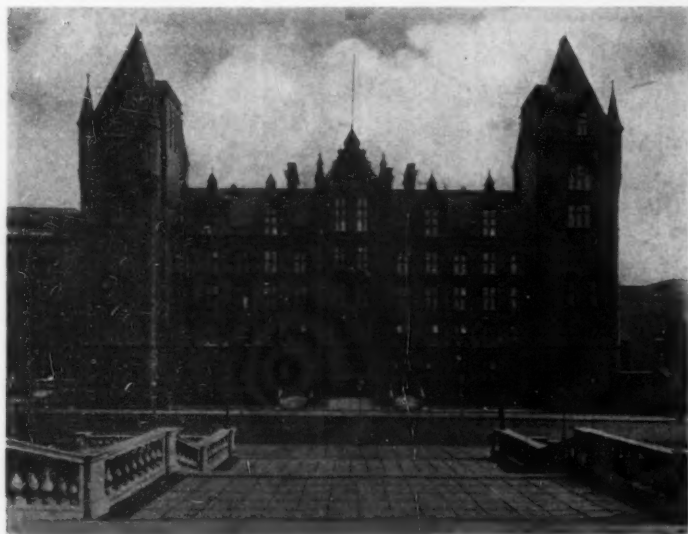
EXTERIOR OF THE ROYAL ACADEMY OF MUSIC, LONDON.

it received no grant from the State, and in its early years much of the work was given gratuitously by eminent musicians. Professor J. C. Bridge, M.A., Mus.Doc., is the chairman of the board and director of studies, presiding over a faculty of well-known musicians and about 600 students of both sexes. The curriculum is similar to that of the previously mentioned institutions, the fees for a full professional course being \$55, though, as at the Guildhall, subjects can be taken separately, charged at various rates.

The London College of Music in Great Marlborough Street is sometimes confused by the uninitiated with the Royal College of Music; but it is a much smaller and less influential institution. The principal is Frederick Karn, Mus.Doc. Toronto; Mus.Bac. Cantab. The London College organizes a system of London and provincial examinations of different grades, held three times a year.

The Incorporated London Academy of Music instructs in the Yorke Trotter rhythmic method of music teaching applied to all the various branches of music, with Dr. Yorke Trotter himself as director. The academy recently gave a highly successful public concert, receiving much com-

(Continued on page 18)



ROYAL COLLEGE OF MUSIC, LONDON

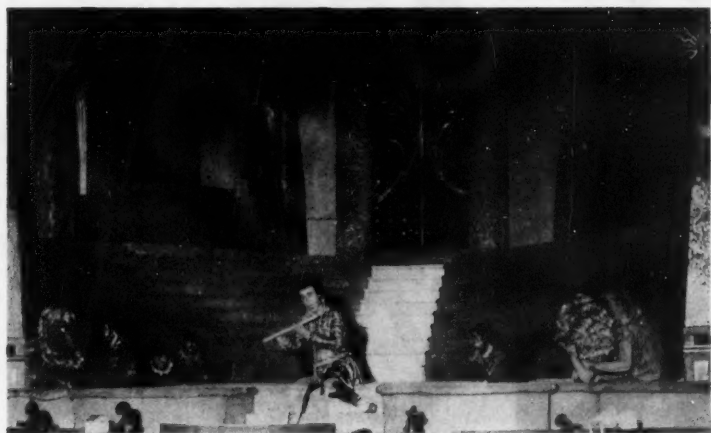


CONCERT HALL OF THE ROYAL COLLEGE OF MUSIC, LONDON.



## Schiller's The Robbers the Intellectual Hit of This Year's Salzburg Festival

(Continued from page 7)



## MUSIC HATH CHARMS

At the left is Tamino (Josef Kalenberg) taming his famous "Zoo" with flute and song. At the right is the impressive closing apotheosis: Richard Mayr (center) as Sarastro, uniting Pamina (Maria Rajdl) and Tamino (Josef Kalenberg).

years ago is astonishing. On the other hand, Margarete Krauss, the Papagena, is more impossible now than when she was a member of the same company. Maria Gerhardt made an authoritative and satisfactory if not brilliant Queen of the Night. Another marvelous portrayal was the Sarastro of Richard Mayr, who proved to be the moving spirit of the whole performance. Not in the best of voice he was, nevertheless, a master of style, diction, simplicity and human warmth.

Josef Kalenberg may be a good Wagnerian tenor but as Tamino he is out of place; it was incredible that his voice should have soothed the wild beasts. The "Zoo" scene, by the way, which is usually eliminated, was made the most of here; the droll monkeys and serene lions were among the real stars of the production. Even the abundant application of staircases, so fatally en vogue now in theatrical Germany, was unable to disturb their humor. Perhaps it was Franz Schalk and his brilliant Philharmonic Orchestra that kept them—and the audience—in such high spirits.

## A FINE PERFORMANCE

It was expected that Fidelio would once again be the big trump card of the festival. Last year international visitors admired the production both here and at the Vienna Beethoven Festival, and meanwhile Paris had placed upon it her stamp of unstinted approval. This year, however, the performance lagged a bit. There was still Lotte Lehmann's grandiose Leonore, Mayr's touching Rocco, and Jerger's satanic Pizarro; the setting was the same, the remaining cast was almost unchanged and Schalk and his orchestra went to work with the same brio. But the difference lay in the fact that last year the production was a form of worship at the shrine of Beethoven, while

this year it was only a fine performance of the old opera. Così fan tutte, under Bruno Walter, was musically excellent. Maria Gerhardt, Rosette Anday (an unusually fine and tasteful Dorabella), Alfred Jerger and Josef Mano-

the production was provincial to an almost painful degree. Dr. Ernst Lert, the stage director who was called in from the Milan Scala, was unable to cope with such settings and the less said about this "festival" performance, the better.

## JACQUES URLUS' SPLENDID SINGING

The orchestral concerts, which concluded the festival, also introduced the one innovation, namely a work by Gustav Mahler, none of whose symphonies were even comprehensible here ten years ago. The work chosen was The Song of the Earth and it was given a wonderful performance by Bruno Walter, than whom there is no greater Mahler conductor. Jacques Urlus, our old friend from the Met, proved here that he is still a real heroic tenor despite his sixty years.

Now that this feast of music and drama has drawn to a close, we find that it was less palatable than satiating. One saw weary, drawn faces among the festival committee this year more frequently and more openly than in former seasons. The mistakes are more frankly admitted than in the past and more freely exposed in the press. In the dim haze of the gray "morning after" new plans and ideas gleam here and there. Again we hear that the Reinhardt supremacy is to be broken and that the Vienna Burgtheater is to take its place. Again "reforms" are advocated and promised. And again everybody knows that they will not materialize as long as there are enough foreigners to fill the spacious Festival Theater for Everyman and the small Municipal Theater for insufficiently rehearsed productions by the Vienna Opera Company. Still the ubiquitous and ever futile opposition group is advocating a year's pause to gain time for a well-planned festival which would satisfy not only the Salzburg hotel-keepers and restaurateurs but musicians and critics as well. PAUL BECHERT.

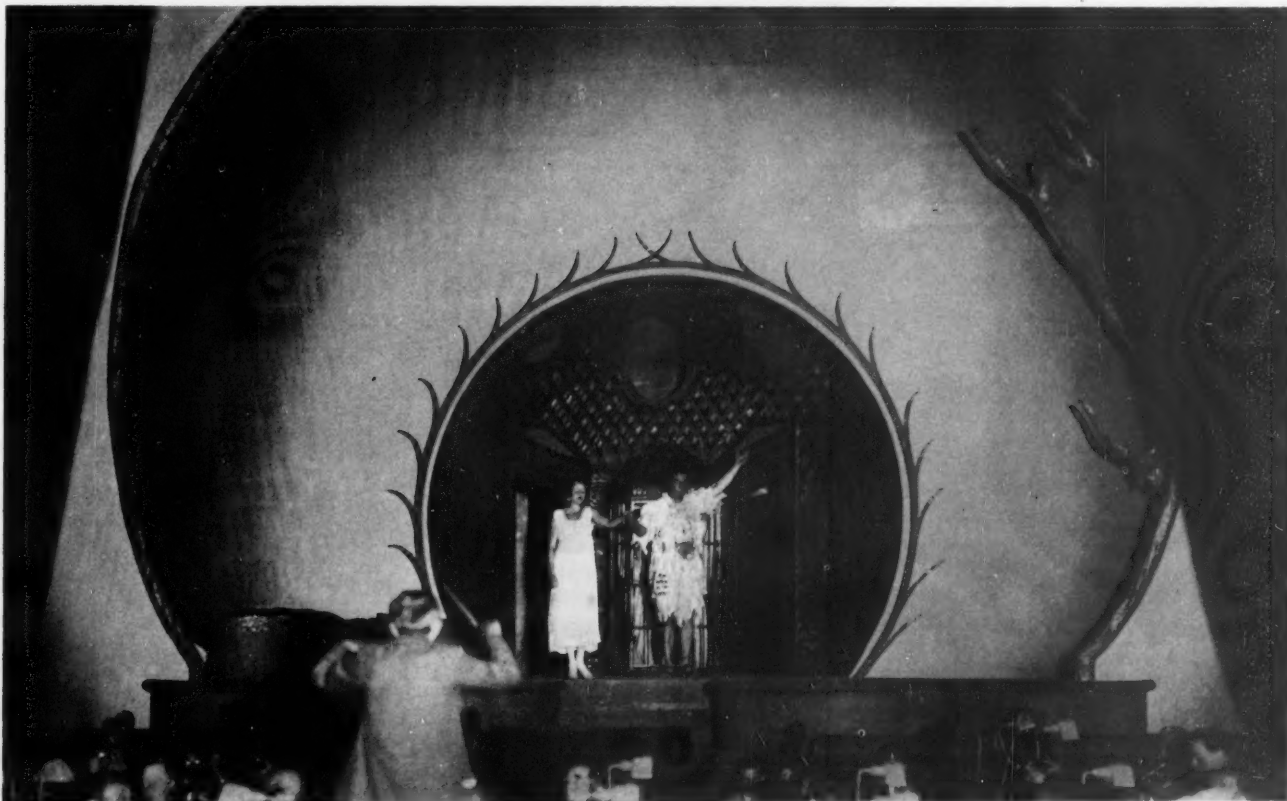


## A REHEARSAL SNAPSHOT,

with conductor Schalk's head at extreme left: Josef Kalenberg (Tamino) and Hans Duhan (Papagena) in a characteristic, fairy-like moonlight setting.

warda formed a brilliant cast, which was scarcely marred even by Josef Burgwinkel, a rather crude and un-Mozartian tenor, and Fritz Jökl from Munich who, as Despina, fell below the standard created by Lotte Schöne. But scenically

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## THE NEW STYLIZED MAGIC FLUTE AT THE SALZBURG FESTIVAL.

Pamina (Maria Rajdl) and Papagena (Hans Duhan), taken during a rehearsal, with conductor Franz Schalk in action.

## Highland Gathering and Scottish Music Festival Attracts Widespread Interest

Guests Take Advantage of Scenic Grandeur Both at Banff and Lake Louise—Festival Concerts Include Four Evening Programs of Scottish Music Covering a Period of Seven Centuries

The festivals being held this year in various parts of Canada undoubtedly have been the deciding factor in causing many people in the United States to make the trip northward, for in addition to becoming acquainted with the grandeur of some of the scenery on their own continent, they also have enjoyed a unique series of concerts and learned something of the customs and habits of people of other nations.

The Highland Gathering and Scottish Music Festival at Banff from August 31 to September 3, held at the Banff Springs Hotel under the patronage of the Prince of Wales, was no exception to the rule, there being competitions in piping, Highland dancing and in the traditional Caledonian games, as well as four concerts, at which Scottish music was presented which ranged from seven centuries ago down to the present time. Artists of a high caliber were selected as soloists, one of them, Marie Thomson, making the journey from Edinburgh especially for the event. Then there were pipers from all the Highland regiments of the Dominion who performed together with pipers from various militia units and other piping bands. One of the interesting events of the festival was the open air service held on Sunday morning at the Devil's Cauldron, at which the Rev. Dr. Charles W. Gordon, well known under the pen name of Ralph Connor, officiated. The congregation numbered about

tor. This musicale was attended by many Festival guests who were spending the day at Lake Louise.

### FIRST CONCERT OF FESTIVAL AT BANFF

The first concert was held in Mount Stephen Hall at the Banff Springs Hotel on the evening of August 31. The program opened with a procession of pipers from the Conservatory through the Ballroom along the Riverview Lounge to the Gallery of Mount Stephen Hall. The orchestra played a Highland Gathering overture by Harold



STARS AT THE COURT OF KING JAMES THE FIFTH,

a ballad opera which was a feature of the Festival. The photograph shows King James, sung by Ernest Morgan, and His Queen, Mary of Guise, portrayed by Mary Frances James. (Photo by Associated Screen News Limited.)

two thousand, and the service was conducted from a log raft in the lake. Pipe Major Gillies' playing on the pipes made a particular appeal to the audience.

Among the unique beauty spots to be enjoyed at this festival were at Lake Louise. Therefore, immediately following the final concert on September 3 a group of friends of the Festival Committee, headed by J. Murray Gibbon, general publicity agent of the Canadian Pacific Railway and the man who conceived the idea of having Canadian Folksong and Handicraft Festivals, were invited to make the trip by automobile, and as it was a moonlight night it was doubly enjoyable. The guests remained at the Chateau Lake Louise for a few days. On the evening of Sunday, September 2, a special musical program was presented at the Chateau by Merle Bonham, pianist; Jascha Galperin, violinist, and Laurence Woods, cellist, and musical direc-



JEANNE DUSSEAU,  
Chicago Opera contralto and prominent participant.

Eustace Key, music director of the Canadian Pacific Railway, following which Robert Meikle was heard in a group of Burns' songs, accompanied at the piano by Mr. Key. Marion Copp, accompanied by Gwendolyn Williams, also presented a group of Burns' songs. Marie Thomson, the visiting artist from Edinburgh, accompanied by Jean Buchanan, gave Songs of the Hebrides from the collection of Marjorie Kennedy-Fraser, and Jean Gauld and her pupils danced Scottish dances. The feature of the program was at the Court of King James the Fifth, a ballad opera introducing minstrelsy of the early sixteenth century. The libretto was arranged by J. Murray Gibbon, assisted by Keith Morris, from notes supplied by R. S. Rait, Historiographer Royal of Scotland, and the music was arranged and orchestrated by Harold Eustace Key. Those who created an especially fine impression both vocally and histrionically were Ernest Morgan, J. Campbell McInnes and Jeanne Dusseau. Others in the cast included Mary Frances James, Catherine Wright, Finlay Campbell, H. H. Hewetson and Maud Watterworth.

### SECOND CONCERT

The second concert was held in the ballroom of the Banff Springs Hotel and was opened with the orchestra playing Songs of the North. Finlay Campbell, accompanied by Mr. Key, gave a group of Gaelic songs and there also was a Gaelic play by members of the Highland Gaelic Society of Calgary, assisted by Jean Gauld and pupil dancers. Quartets were sung by Mary Frances James, Marion Copp,



BILLY ARMSTRONG,  
of Vancouver, who has  
the reputation of being  
the 'youngest piper in  
Canada.



JEAN GAULD,  
of Calgary, well known  
as exponent of Highland  
and Lowland Scottish  
dances. (Photos by As-  
sociated Screen News,  
Ltd.)

Herbert Hewetson and Harold Eustace Key. Jeanne Dusseau, accompanied by Miss Williams, again revealed the fine artistry which won so much praise for her at the Canadian Folksong and Handicraft Festival held at Quebec last May. The climax of this concert came with the presentation of a cantata by Robert Burns, The Jolly Beggars, the music for which was revised, arranged and orchestrated from the edition of 1818 by M. Wood Hill in collaboration with J. Campbell McInnes, and the cast included Mr. McInnes, Finlay Campbell, Robert Meikle, Herbert Hewetson, Catherine Wright and Ernest Morgan.

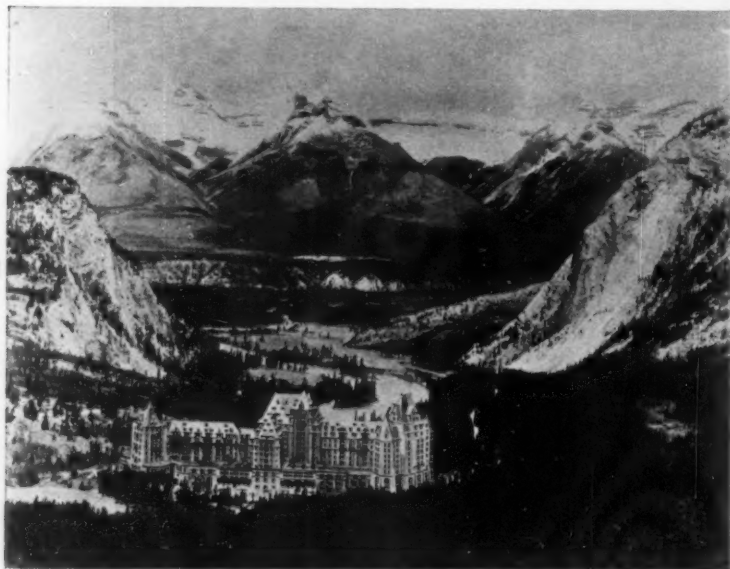
### THIRD AND FOURTH CONCERTS

The offerings at the third concert included songs by Ernest Morgan, Jeanne Dusseau, Marie Thomson, J. Campbell McInnes, Marion Copp and Herbert Hewetson, and quartets by Mary Frances James, Marion Copp, Herbert Hewetson and Harold Eustace Key. Accompaniments were furnished by Mr. Key, Miss Williams and Jean Buchanan.

The fourth and final program began with a group of Burns' songs, sung by Robert Meikle to accompaniments of Mr. Key, following which the senior winners of prizes for dancing gave an exhibition of Highland dances. Mr. Campbell then presented a group of Gaelic songs, also accompanied by Mr. Key, and Jeanne Dusseau, with Miss Williams at the piano, was heard in a selection of Scots' songs. The Calgary Canadian Pacific Male Voice Choir, with Horace Reynolds conducting, gave a group of numbers, and Catherine Wright presented songs of the North. After the E. W. Beatty trophies for piping had been awarded to Pipe Major William Campbell, Pipe Major S. S. Featherston, and Pipe Major J. Gillies, the festival ended with the audience singing Auld Lang Syne and God Save the King.

### OTHER CANADIAN FESTIVALS

This festival, however, was not the final one in the Canadian series, for Earl Hooker Eaton, the United States press representative of the Canadian Pacific Railway, now is busily engaged in preparing advance programs for the Old English Christmas Festival to be held in Victoria, B. C., commencing December 22; the Sea-Music Festival at Vancouver, B. C., January 23 to 26, and the Toronto Festival, to be held next May. Paul Standard, assistant U. S. press representative, was in attendance at the Banff Festival. He now is making a tour which will cover a period of at least six weeks for the purpose of exploiting festivals sponsored by the Canadian Pacific Railway. The tour will necessitate stops along the Canadian Pacific, from Montreal to Vancouver, and the return to New York will be made by way of Victoria, B. C., Seattle, San Francisco, Los Angeles, Denver, Omaha, Chicago and Pittsburgh.



THE BANFF SPRINGS HOTEL,  
a great Scottish Baronial edifice and the headquarters of the Banff Highland Gathering.  
(Photo by George Noble)



REV. CHARLES W. GORDON (RALPH CONNOR)  
conducting the open air religious service on September 2 at the Devil's Cauldron, a mountain tarn under the shadow of Mount Rundle. (Photo by Associated Screen News.)



# MYRA MORTIMER

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## An Interview With Colledge of the Judson Bureau

[George Leyden Colledge is director of that branch of the Judson organization which is called the Recital Management. The Recital Management interests itself in the work of artists of high rank whose reputations have not yet been solidly established, while the regular Judson management has on its list artists whose names are everywhere known. In the following interview Mr. Colledge tells of the problems that confront the young artist and how the recital management has endeavored to solve them.—Editor's note.]

On being received in Mr. Colledge's office on the sixteenth floor of the Steinway Building, the interviewer made his



GEORGE LEYDEN COLLEDGE

first question rather broad. He asked Mr. Colledge if he would mind recounting his experience with the Judson Recital Management, what he had planned to do, and what he had succeeded in doing.

Mr. Colledge said, "Well, to begin at the beginning, you know, of course, a great deal of what I will tell you, but it seems necessary to go through with it, because otherwise what I may have to say about results will hardly be understood. Just consider for a moment the situation of a capable young musician who has

given a New York debut recital and has made a favorable impression, which means that this artist has received plenty of applause from the public and commendatory criticisms from the press. The artist will find himself "all dressed up (with press notices) and no place to go."

"It is not to be supposed that this happens only to the artist of moderate ability or moderate drawing power. In fact, it could not happen to such an artist, for such an artist could not possibly get the sort of press notices to which I refer. The fact is that an artist of the very highest ability may find himself in this very position, and I must say that there have been many in the past, even the very recent past, and a more hopeless position it would be difficult to imagine.

"It often happens that the young artist will visit manager after manager only to find their lists full, and the conscientious manager does not feel justified in taking on another instrumentalist or singer with the additional difficulty of actually obtaining results.

"To say that the concert market is overcrowded would not be quite exact. There is probably room in America for all of the good artists who are bidding for fame, and for more, too, but the channels of distribution must keep pace with the increase of such artists. Managers have been awake to this fact for a long time.

"Last year it occurred to the staff of Recital Management Arthur Judson, which manages about two hundred New York recitals annually, that there was a possibility of obtaining bookings for good new artists who did not make extraordinary demands and who were willing to accept engagements at moderate fees. Naturally during the course of managing two hundred recitals, we were able to observe closely the young artists who appeared. We found approximately a dozen artists who were most favorably received by the New York critics but who had not created any demand for themselves throughout the country, either because they were beginning their career or because in certain other instances their careers were made in other countries. There seemed to be only two possibilities for those selected—either to advise these young artists to make their careers without help or to create a new department which would operate at a minimum cost and have as its definite purpose the idea of

starting young artists on their careers. Finally a group of musicians of unusual gifts was selected, and the price for their services was based on the fact that they were artists beginning their American concert careers. In other words, these artists were chosen not because they were not as good as other artists, but because they showed talent and merit beyond the ordinary but were not definitely established.

"The various expenses in connection with this management were kept to a minimum, and the booking was as much as possible done by mail. Organizations which require good artists at a minimum price were constantly advised of the successful progress of these young artists with the result that the first year has been highly encouraging.

"Local managers have discovered that here is a source of excellent talent, which may be obtained at modest cost. The artists have had an opportunity to be heard, and some of

stances made it difficult for an artist, no matter how good, to make his reputation quickly.

"Distances create a great problem in this country. The artist may indeed get profitable engagements in New York or its vicinity, at a very small fee, but it is naturally unprofitable for him to go a great distance for a single performance. It has been our problem, therefore, to build up performances in various districts in the North, South, Middle West, West and so on, so that artists might get a sufficient amount of engagements to cover their hotel and travelling expenses and have a good margin of profit besides.

"Helpful letters of appreciation from all over the United States have confirmed our opinion that the idea is right, and the fine spirit of cooperation from buyers of talent has indicated that for the young artist, provided he is really good, there is a future.

"The headliners of today were among the beginners of yesterday, and it seems logical to assume that their successors will rise from the ranks of the young artists, who, we hope, may be even now on the threshold of their successful careers."

### Arangi-Lombardi in Australia

Giannina Arangi-Lombardi, soprano of La Scala in Milan, is at present in Australia with the company headed by Mme. Melba and Toti Dal Monte. The Sydney Morning Herald speaks in glowing terms of her Santuzza, commenting in part: "Arangi-Lombardi's Santuzza must rank as one of the finest expositions of the role ever seen here. . . . She brought to her task all the rich qualities of her dramatic voice, with its warmth of color and superb tonal shading. Her singing of Voi lo sapete, the impassioned music in which Santuzza reveals to Turiddu's mother, with outbursts of



GIANNINA ARANGI-LOMBARDI,  
well known soprano of La Scala

sobbing grief, the story of her desertion, was given with tragic significance, and proved so moving that some of the audience in the back of the dress circle inconsiderately broke in upon the orchestral themes with volleys of applause, which came like the sharp rattle of musketry to destroy the effect of the song."

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them are already becoming well known. This progress has been logical, for the artists have been selected on merit only and have made their way on merit.

"It seems, therefore, that those who engage players and singers from the Recital Management will be performing a service of definite benefit to the young artist and music in general.

"Of course, conditions are still far from perfect. No matter what the New York manager may do, there still remains and will remain for some time to come the necessity of finding more outside groups of consumers. There is still to some extent the hold-over idea of pioneer days, that no music was worth hearing except when performed by an artist who by some means, somewhere and somehow, had created a sensation.

"Some artists who know they were good long before the rest of the world knew it insisted upon receiving fees commensurate with their actual gifts, rather than with their drawing power, which was in many cases practically nothing, simply because they were unknown. These circum-



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# FONTAINEBLEAU'S AMERICAN CONSERVATOIRE

By Clarence Lucas

Fontainebleau, a name which formerly meant so much in the history of the French court, now means to the ears of most of us a little town near Paris where a great many young Americans go to study music under French teachers.

On my first visit to Fontainebleau in July, 1924, I had a great deal more to say about the beauty of the chateau, its royal history, the splendor of the parks and forests. I still think that if no music whatever was taught there, the students would profit by residing amid so much to inspire a love of the beautiful and cultivate the imagination in recalling the great and romantic events in the history of France. The spirit of the place is as far removed from the rush and business activities of an American city as possible. It resembles to a certain extent the ancient cities of Greece where art and philosophy were the serious things of life.

The musical activities of Fontainebleau have increased by leaps and bounds since my visit four years ago. I immediately saw the difference. There were music students on every street as well as scattered throughout the parks and in the immense courtyard of the chateau. A young lady on a bicycle was pointed out to me as the daughter of Josef Hofmann; she is in Fontainebleau to study art. I met a daughter of Walter Damrosch; she is working at the piano. I ran across a number of students who are studying in Paris when the Fontainebleau school is closed. And I saw an immense number of unknown daughters of parents who are not famous musicians. The female element preponderates, of course, as in all music schools. The room in the chateau which did duty as a dining room in July, 1924, is far too small for the diners of 1928. The music and art students now have a spacious room outside the chateau which is as large as an important city restaurant.

In the afternoon I attended a concert given by the American Conservatoire. The soloists were some of the more prominent professors. The enthusiasm of the students was very pronounced when Isidor Philipp took his place at the piano, with Maurice Hewitt, violinist, and Quinto Maganini, flutist, in a triple concerto by Bach. The piano has the most to do, and the pianist received the most applause. He was one of the popular young pianists in Paris when I was a student there more than forty years ago. His playing has lost none of its brilliancy and dash.

The concert began with a Concerto Grosso by Vivaldi played by the orchestra under the direction of Gerald Reynolds, who was also the conductor of the choir which, with the accompaniment of the orchestra, sang in many selections from the opera Castor and Pollux by Rameau. The work was sung with the English translation made by Katherine Wolfe, a former pupil of the American Con-

servatoire. The vocal solos in the work were sung by various artists and advanced pupils of the school. Rameau's opera is not of much musical interest, though worthy of an occasional performance in the interests of musical history. Some of the choruses have a tinge of Gluck in them. Could Gluck have learned a few effects from his French predecessor? Handel borrowed a number of excellent ideas from Purcell when he took up his abode in London. In fact, this habit of borrowing has long been popular with the composers of all schools.

Charles M. Vidor, the famous organist and composer, passed me in the street, walking rapidly and humming a song, in spite of the weight of eighty-three years on his shoulders. Ward-Stephens, conductor of the Harrisburg (Pa.) May Festival, was also spending the day there.



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### Fontainebleau School of Music Prize Awarded

Louise Lockwood Carpenter of Madison, Wis., Mus. Bac. Yale University, was awarded first prize of 2,000 francs at the piano competition at the Fontainebleau School of Music on August 25.

### Hans Hess Ready for Busy Season

Hans Hess, cellist, has been spending a few weeks of real vacation at his lovely place in Highland Park before re-



HANS HESS

suming his fall activities. Horseback-riding, swimming, hiking and occasional motor trips along the beautiful North Shore into Wisconsin were his pleasures.

Mr. Hess' large summer class was an interesting one with which to work, as it contained several exceptional talents. His fall term of teaching, for which he already has a large enrollment, opened September 10, when he resumed his activities at his studio in the Fine Arts Building, Chicago. Besides his private teaching, he heads the cello department of the American Conservatory of Music in Chicago and the Wisconsin Conservatory in Milwaukee.

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## News Flashes

### Corona Success in Varese

(By special cable to the Musical Courier)

Varese, Sept. 14.—Corona performance in Andre Chenier a great success. L.

### Muzio and Gigli in Rio

(By special cable to the Musical Courier)

Rio de Janeiro, Sept. 13.—Exceptional performances of Puccini's *Manon Lescaut* by Muzio, Gigli and Serafin brought forty recalls, without exaggeration. Finally Scotto, too, was clamored for by continued clapping. T.

### Berkshire Chamber Music Festival Opens

Pittsfield, Mass., September 19.—The Berkshire Chamber Music Festival opened auspiciously today under the patronage of Mrs. Elizabeth Sprague Coolidge and Mr. and Mrs. Albert Sprague Coolidge in the South Mountain Music Auditorium. Distinguished notables in the music world are present to enjoy the three-day festival which will continue until Friday afternoon and during the course of which many interesting works will be given by prominent artists. F. P.

### Contest at Ithaca Conservatory

(By special telegram to the Musical Courier)

Ithaca, N. Y., Sept. 15.—Don Dewhirst, baritone from Hamilton, Ohio, won first prize in the annual contest recital conducted by the Ithaca Conservatory and affiliated schools, held in the conservatory's Little Theater to-night. The award was a master scholarship carrying with it free tuition under the direction of Bert Rogers Lyon, room and board. Thaddeus Dyszkowski, violinist, from Niagara Falls, was second in the contest. Thirty-one full and partial scholarships were awarded by this institution as the result of examinations today. (Signed) Gertrude Evans.

### Aida Opens San Francisco Opera Season

(By special telegram to the Musical Courier)

San Francisco, Sept. 17.—The San Francisco Opera season was ushered in with a stupendous production of *Aida*, in Dreamland Auditorium on Saturday night, September 15. An audience of 5,000 persons, representative of the City's elite, accorded a hearty demonstration to Gaetano Merola, director general. Elisabeth Rethberg won a great personal triumph because of her magnificent artistic achievements. Others in the distinguished cast who shared honors were Edward Johnston, Marion Telva, Lawrence Tibbett, Ezio Pinza and Louis d'Angelo.

(Signed) Constance Alexander.

## I See That

Sir Landon Ronald has written an illuminating article on musical education in London.

The Robbers, by Schiller, was the outstanding feature of the Salzburg Festival this year.

Giannina Arangi-Lombardi, soprano of La Scala, has been highly praised in Australia.

Lillian Hunsicker, soprano, has returned from Europe.

The Philadelphia Civic Opera Company will open its Philadelphia season with *Aida*.

Joan Ruth, pupil of Estelle Liebling, has been engaged for a ten weeks' concert tour in Europe.

Lynnwood Farnam has returned from Los Angeles to resume his duties in the East.

The season of the Minneapolis Symphony Orchestra will start October 19.

Richard Crooks is to appear as soloist with the Berlin Philharmonic Orchestra.

The season of the Boston Symphony Orchestra, under Koussevitzky, will open on October 5.

The Revelers scored brilliantly in Europe.

An audience of 5,000 heard *Aida*, which opened the San Francisco opera season.

Leonora Corona was enthusiastically received in Varese, in the opera, *Andre Chenier*.

Muzio and Gigli scored heavily in *Manon* at Rio de Janeiro.

Don Dewhirst, baritone, won first prize in the Ithaca Conservatory recital contest.

Mrs. Augusta Hammerstein Oberndorf died on September 15.

Mrs. Ruth Townsend, of the faculty of the Cincinnati Conservatory of Music, has married Milan V. Petrovitch, Serbian war hero.

A choral auxiliary, known as the Seattle Schola Cantorum,

has been formed by Karl Krueger, conductor of the Seattle Symphony Orchestra.

Michel Scapiro, violinist, is now a feature artist for WJZ. Bambino is the name of a new operetta by Myrta Bel Gallaher (Mrs. Wooster.)

Adele Margulies has returned from a trip to the East Indies and Canada.

Adelaide Gescheidt is back from her vacation in Europe.

Lazar S. Samoiloff expects to return from Italy and resume his New York studio activities October 8.

Dr. Wallingford Riegger has resigned from the Ithaca Conservatory of Music, and has established a studio in New York.

Salvatore Avitabile artist-pupils will present scenes from operas in Jamaica, L. I., September 30.

Alma Peterson, opera prima donna, sang *Aida* at the St. Louis Municipal Opera without rehearsal.

Mrs. Bruce S. Keator has been elected vice-president of the National Association of Organists.

Mark Markoff has returned to New York and reopened his vocal studio.

A Highland Gathering and Scottish Music Festival was held at Banff, Canada, from August 31 to September 3. A busy season has been planned by Dai Buell.

Fredricka Pickart made a successful operatic debut as Santuzza in *Cavalleria Rusticana*, in Sarrona, Italy.

The prize winning symphony composed by Kurt Atterberg will be heard during Schubert Week, November 18-25.

## Obituary

### AUGUSTA HAMMERSTEIN OBERNDORF

Mrs. Augusta Hammerstein Oberndorf, sister of the late Oscar Hammerstein, died at the Hotel Buckingham in West Fifty-seventh Street, New York City, on September 15. The deceased, who was born in Germany seventy-nine years ago, had been an invalid for the past ten years. She is survived by a son, Dr. Clarence P. Oberndorf, and a daughter, Mrs. Ernest W. Keyser. The remains were cremated at Fresh Pond Crematory on Monday.

### HOWARD TALBOT

Howard Talbot, well known composer of comic operas in London, died on September 12 in his sixty-fourth year.

The deceased, whose real name was Munkitrick, was born in Yonkers, New York, in 1865 and was taken to England as a child of four years. He studied music at the Royal College of Music, London, under Sir H. H. Parry, Sir F. Bridge and Dr. F. E. Gladstone. He wrote a large number of operettas, the most successful of which was *A Chinese Honeymoon*, composed in 1899. *The Belle of Brittany* (1908) and *The Arcadians* (1909) also attracted much attention. Since 1900 up to a short time before his death he conducted at various London theaters.

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## GLORIFIES VIOLIN WORKS

New York Herald Tribune,

Oct. 6, 1927



**C** Virtuoso of the  
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*W. J. Henderson*  
in the  
*New York Sun*

**H**

**E**

**M**

Elegance,  
Fire,  
Refinement  
Made this an  
Outstanding  
Concert.—  
*New York*  
*Evening*  
*World*

**E**

**T**

Poetry, Singing Beauty of Tone, Fragility, Delicacy and Sheen Which Masculinity Rarely Achieves.—*New York Herald Tribune.*

**Rocky Mountain News, Denver, Col. (1927)**

One of the most attractive concerts of the year. Plays with dash and fire. The leading violinist of the day.

**Tulsa Daily World (1928)**

Her playing a revelation. She typified the finest in the art of violin playing.

**Wichita Eagle (1928)**

Plays with zest and abandon.

**Enid Morning News (1928)**

Held her audience by her magnetism and charming appearance as well as her musicianship.

**Iowa City Press-Citizen (1928)**

Large audience thrilled.

**Kearney Daily Hub (1928)**

Pleases large audience. Kearneyites are delighted.

**Baltimore News (1927)**

Chemet recital is delightful. Her tone is unique, her technique immensely satisfying and her taste infallible.

**Baltimore Sun (1927)**

The tone of Mme. Chemet is one of opulent beauty, full-bodied and songful and pulsating with vitality and life.

**Baltimore Evening Sun (1927)**

... a presentation fairly glowing, throbbing, full-voiced to the point of lustiness; vigorous and uplifting.

**Ada (Okla.) Evening News (1928)**

Recital a veritable feast.

**Norman (Okla.) Transcript (1928)**

... wonderful as an artist and her ability to entertain is increased by her interesting personality and beauty.

**Fayetteville (Ark.) Democrat (1928)**

To everything she plays she brings an electric verve and intensity together with marvelous poise and perfection of style.

**Denver Post (1928)**

The Poeme of Chausson was played with a verve, a continuous flood of blood-red passion, a rhapsody of moods and a big sweep of lovely tone quality.

## IN AMERICA JANUARY TO APRIL, 1929

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## "Better Voice Training"

A Review of Chapter XVIII of John Redfield's Book,  
Music, a Science and an Art

BY WILLIAM A. C. ZERFFI

It cannot be denied that the opening pages of chapter XVIII of John Redfield's recently published book Music, a Science and an Art, entitled "Better Voice Training," contains much that should be pondered over by vocal teachers. While it may not be pleasant for the vocal profession to hear: "There is probably not a single point with respect to the production of the singing voice upon which persons who are recognized as authorities in the singing profession are not in categorical disagreement, yet those who are familiar with the situation as it exists today know that this is the truth. Further, the statement that erroneous theories of voice production are due to faulty conceptions of sound must receive an emphatic endorsement. It was therefore with considerable surprise that the writer upon proceeding further, found the remainder of the chapter replete with theories regarding the production of the voice which might put even the illogical vocal authorities of whom Mr. Redfield speaks, to shame.

When we find voice placement described as "the shaping of the upper air passages" it becomes necessary to ask which are the upper air passages and how is it possible to shape them? The shape of the nasal cavities can certainly not be altered, and any shaping of the mouth would affect the quality of the vowel produced. Since different vowels must be sung such a method would require a different production for each vowel. Incidentally this difficulty disposes of Mr. Redfield's suggestion that "the pitch of the singing voice might be controlled, like other wind instruments, by the volume of the resonating cavities employed in singing." If this were true, different vowels calling for a different adjustment of the resonance cavities would be impossible to produce without change of pitch. The merest tyro in vocal matters knows that all the vowels can be sung without changing pitch.

Does Mr. Redfield not know that the very term voice placement has fallen into disuse even among comparatively unenlightened vocal teachers, who have recognized that it is a misleading and useless term?

It is indeed astonishing to find that after devoting considerable amount of space to various suppositions as regards the manner in which changes of pitch are induced, and evolving some fanciful theories, Mr. Redfield seems to have entirely overlooked the fact that a comprehensive study of the action of the vocal organ might have supplied the key to what appears to him to be an insoluble enigma! It is impossible to avoid the conclusion that Mr. Redfield is not familiar with the action of the vocal organ, the very organ which originates the "successive condensations and rarefactions of the air" which are voice, and he is therefore hardly justified in berating others for their lack of information. It is this lack of information which makes it possible for him to spin his mythical and fantastical theories as to the differences between male and female voices and to reach the startling conclusion that "female voices employ harmonic tones exclusively." Mr. Redfield's assertion that the male voice when singing falsetto is using the first harmonic of the resonance cavity is at variance with the facts. Falsetto is produced by a tensing and shortening of the cords and not by additional force of breath. In fact, if a greater force of breath is needed for the production of the higher tones of the voice, this itself is indicative of a faulty method of voice production.

On page 277 the following statement is made: "The greatest need of the vocal profession today is more extensive,



LILLIAN SHERWOOD-NEWKIRK,

who has returned after a month spent in Canada and at her Maine camp, has re-opened her studies in New York and in Bridgeport, Conn. Mme. Newkirk has also resumed charge of both choruses at Hillside College, Norwalk, Conn. Mme. Newkirk and her husband enjoyed much fishing at her camp and have returned wonderfully benefited. As chairman of music of the Harlem Philharmonic Society of New York, this busy woman has much before her with her numerous activities. In the accompanying snapshot Mme. Newkirk and her husband are seen at Atopoc, their Westport, Conn., summer studio, where Mme. Newkirk had a large summer class until she left for the woods.

more intensive, and more dependable, information respecting the action of the human voice as a musical instrument." With this it is impossible to disagree. Unfortunately, however, Mr. Redfield, instead of supplying the profession with at least a small amount of dependable information, has evolved a mass of theories which have little foundation in fact.

It is indeed remarkable that so great a majority of theories regarding the production of the voice are formed without taking the action of the vocal organ into consideration. In the case of the average musician, untrained in physics and ignorant of anatomy and physiology, it is perhaps easy to understand how this might happen. When, however, one writing upon the scientific aspect of music, casts facts to the winds and indulges in pure speculation, it is a far more serious matter. The vocal profession needs facts above all else, and these Mr. Redfield has most cavalierly ignored.

### Augusta Cottlow Resuming Soon

Augusta Cottlow has been spending the summer on her husband's Silver Fox Ranch at Tivoli, N. Y., coming into the city one day a week to teach advanced pupils from various parts of the country.

Miss Cottlow will resume teaching at her residence studios about October 1, and has taken an additional studio.

### White-Smith Issues Cadman Song

White-Smith has just issued a new song by Cadman entitled Air Castles. It was written at the request of Anna Case and is dedicated to her. The words are by Edward Lynn. It is said to be a song especially suitable for radio broadcasting as the music-box-like accompaniment goes over the air effectively.

### Robert Elwyn Returns

Robert Elwyn, tenor, has returned from a short vacation in the mountains, following a busy summer of concert and opera appearances. He also taught on the vocal faculty, Music Education Department, Teachers' College, Columbia University, this being his second summer at that institution.

### Florence Wessell Returning

Florence Wessell, New York vocal teacher, who has been enjoying the festivals of Europe this past summer, is scheduled to sail for New York on September 23 and will re-open her studios at once.

### Frances Sebel Home

Frances Sebel, who spent part of the summer abroad, is now home again and will shortly begin her concert season.

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### NEW YORK SUN

Nov. 14, 1927

(W. J. Henderson)

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## RUDOLPH GANZ, ARTIST AND PEDAGOGUE

Among musicians few have had a career as noteworthy as that of Rudolph Ganz. Although now a resident of America and thought of as an American, Mr. Ganz is a native of Zurich, Switzerland, and made his first public appearances in Europe. His debut as a pianist was at Lausanne with the municipal orchestra. He was only seventeen years old at the time, but he played Beethoven's C minor piano concerto with such success that his career as a pianist was assured, and although he had studied the cello he determined to devote himself entirely to the piano and to composition.

Mr. Ganz made his debut as a mature artist in 1899 with the Berlin Philharmonic Orchestra, and conducted the same orchestra a year later in his first symphony. Both as pianist and composer he was so favorably received that he was engaged by the Chicago Musical College and brought to America, where he remained from 1900 to 1905. He made tours of this country (1905 to 1908), tours of Europe (1908 to 1911), and since that time has divided his time between Europe and America.

A noteworthy feature of the career of this artist is the fact that he has appreciated, understood, and played the works of the moderns as they appeared on the horizon. His first performances of such works are too many to enumerate. They include compositions of Busoni, Ravel, Debussy, Bartok, d'Indy, Korngold, and many others who have since won fame and were undoubtedly aided by the recognition this eminent artist accorded them. This attitude seems far less remarkable today that it did twenty or twenty-five years ago. It is now the mode and fashion to program the works of the moderns, and the more "modern" they are the more likely they are to be programmed. But two decades ago such was not the case. The traditional view still prevailed. It was thought proper to put every barrier in the way of musical innovation, and Mr. Ganz was among the few who had the courage to risk the public performance of such music. He still maintains that attitude, playing works of which he has a genuine admiration no matter how unlikely they are to appeal to his audiences.

As a conductor Mr. Ganz is probably most generally thought of as having been for six years at the head of the St. Louis Symphony, but he has also appeared as guest conductor with the leading orchestras of Europe, at the New York Stadium and at Hollywood Bowl. During the summer just coming to a close he conducted a series of symphony concerts at Elitch Gardens, Denver, in which city he also held a master class.

Mr. Ganz is beginning his active duties this season as vice-president of the Chicago Musical College, a position to which he was appointed, in recognition of his successful career as a teacher, as well as composer, pianist and conductor, last February. He is associated with distinguished musicians in the College: Herbert Witherspoon, president; Leon Sametini, who like Mr. Ganz, is a vice-president; and a large faculty under the management of Carl D. Kinsey.

It is cause for congratulation that Mr. Ganz' association with the Chicago Musical College will not terminate his career as pianist and conductor. He has long been recognized as a teacher of unusual learning, possessing an unusual power of imparting the knowledge he has himself acquired through experience and study, but his teaching has never interfered with his playing. Like other virtuosos of our day, he is pedagogue as well as performer, and finds time for both activities, as well as for conducting and writing.

### Graham McNamee to Make Extended Concert Tour

The popularity of Graham McNamee as announcer for the National Broadcasting Company has extended into the higher realms of art—that of the concert. The baritone's formal entry into this field will be what can be considered a spectacular one, for he will go on an extended tour of one hundred recitals during the coming musical season.

In contrast to most artists, the first lap of this tour will be begun at Los Angeles, from which point he will have



GRAHAM McNAMEE

forty-two recitals between the West Coast and New York. He will then proceed through New England and the South.

For those who have enjoyed Mr. McNamee's personality as announcer, it will be a pleasure to know that this extended work will not cause the baritone to cease or diminish his announcing activities. His tour has been so arranged that he will be able to act as official radio reporter of the coming world series, baseball games and nine major football games.

An interesting factor about Mr. McNamee's career is that he was a concert singer before he went into radio. He appeared both in concert and as a church soloist, although those who last heard him in recital in New York must have done so seven years ago.

During his announcing period for the NBC, he has sung over the air on a few occasions but his official radio debut as an artist dates back about three weeks ago when he appeared as a featured singer on the Atwater Kent hour.



OLIVER STEWART,

who recently returned from European operatic appearances, and is now under the management of Betty Tillotson Concert Direction.



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## Musical Education in London

(Continued from page 8)

mentation in the press for the musicianly performances of the pupils.

Of privately organized schools there are a great number. Chief among the pianoforte schools are those of Tobias Matthay, whose method has become famous in America through his pupils Myra Hess and Irene Scharrer; and the George Woodhouse School in Wigmore Street, particularly popular with Americans. For singers there is the Webber-Douglas School, directed by two very close associates of the dead master, Jean de Reszke; the Dinah Gilly School, under the personal supervision of the famous baritone himself; the London School of Opera, directed by two operatic coaches long associated with Covent Garden, H. Grunebaum and T. C. Fairbairn; the London School of Singing, and the Tonic Sol-fa College. Many well-known singers teach in their own studios; Blanche Marchesi, Lily Payling, Victor Beigel, Von zur Muhlen, Augustus Milner, to mention only a few. For instrumentalists there are many schools, too numerous to specify in detail, such as the famous Royal College of Organists, the College of Violinists, and the London Violoncello School.

Much is heard of the musical educational facilities of Paris, Berlin, Vienna and Milan. Their conservatories are for the most part state-aided and are connected with the great opera houses of those cities. It is true that opera functions for only ten weeks in the year in London, but that is only one side of our musical activities. To American students London offers a musical education which, particularly with regard to instrumentalists, can vie with that to be found in any of the great cities of Europe. The musical life here, though opera is not the center of its whirlpool, is a living stream whose current flows faster every year, fed by a growing appreciation of things musical by the general public. Socially London life has a big appeal to Americans. The student is sure of a generous welcome—for English hospitality is very open-handed—and among English-speaking people he is not likely to suffer from the nostalgia which so often dampens the student's studies away from home. J. H.

### Lynnwood Farnam Returns from Los Angeles

Lynnwood Farnam, who spent July and August with his family in Los Angeles, returned by way of Vancouver, Jasper Park and Saskatoon to the east, where he will resume his organ and choir work at the Church of the Holy Communion, New York, and his teaching at the Curtis Institute of Music, Philadelphia.

On Sunday, October 7, at the church, he will begin his series of forty recitals (which continue through alternate months until May 13, 1929) the programs including repeat performances of the entire organ works of Bach. Of the twenty programs to be given on Sundays at 2.30 and Mondays at 8.15, each is interestingly diversified in character and includes many compositions but rarely heard. On program two, for instance, appear six of the ten Chorale Preludes on All Glory be to God on High, on program three the quaint Diminutive Harmonic Labyrinth and the gigantic six-voice Fuga Ricercata from the Musical Offering, while a feature of program four is the first concerto (after Vivaldi).

Other engagements in Mr. Farnam's season are four dates with the Society of the Friends of Music, New York, and recitals in Wells College, Aurora, New York, and the Women's College of Brown University, Providence.

### Ethel Fox in Asheville, N. C.

ASHEVILLE, N. C.—Ethel Fox, who has received her entire training from Mme. Pilar Morin of New York, is the youngest member of the San Carlo Opera Company. Miss Fox recently appeared in three performances during the Asheville Music Festival, and by her work proved conclusively that here is a young artist to be reckoned with. Since making her debut here in Hansel and Gretel a year

ago, her voice has grown to be a full, well rounded, rich organ, and her stage deportment is most astonishingly finished for so young an artist. With splendid intonation, a perfect understanding of what she was about to do, and a charming manner, which was felt by her audience at each performance, Miss Fox drew about herself a following of admirers and well wishers who should help her up the ladder of success in the field of artistry, where she seems so much at home. Miss Fox will be welcomed, when Mr. Gallo brings his company again to Asheville. K. D.

### Philadelphia Civic Opera to Open with Aida

The Philadelphia Civic Opera Company will give sixteen operas at the Academy of Music in Philadelphia during the season 1928-29. The first performance will be on Thursday evening, October 18, when the opera will be Aida with the cast including Emily Roosevelt, Julia Claussen, Sara Murphy, Paul Althouse, Nelson Eddy, Sigurd Nilssen, Reinhold Schmidt and Pierino Salvucci.

On November 1 the company will give for the first time in America Richard Strauss' Ariadne auf Naxos.

Among the prominent artists to be heard with the company during the season are Austral, Stanley, Peterson,

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Roosevelt, Williams, Lawn, Boykin, Claussen, Matzenauer, Meisle, Gordon, Vassenko, Langston, Althouse, Ardelli, House, Davies, Thomas, Baklanoff, Ivantsoff, Gandolfi, Eddy Patton, Gould, Nilssen, Mason and Schmidt.

Alexander Smallens, conductor of the Philadelphia Civic Opera, has returned to America after having conducted opera with success at Carlsbad. Mrs. Henry M. Tracy, president and general manager of the company, also has returned from her vacation and has her organization working at top speed. Mrs. Thomas Hunter Johnston, who has been in Italy and France for seven months studying opera conditions there, has returned as Mrs. Tracy's assistant.

### Schnéevoigt an Oil King?

THE HAGUE.—Georg Schnéevoigt says that he is living in hopes of becoming an American "Oil King!" Not long ago he acquired a leading interest in a small corporation formed to exploit some oil land in the United States, and within a month of the first well being opened he received a percentage on his investment. Two other wells have been sunk with very satisfactory results, so that it looks as though he may be able shortly to carry out some of his artistic ideas which demand an outlay of funds.

In any case he is to retire from his post at Scheveningen at the end of this season and sail for the United States on

September 29. Before he leaves, a musical and social festival is to be held in celebration of his ten years' association with the Kurhaus. H. A.

### Stella De Mette's Good Turn

The Municipal Opera Association of St. Louis recently faced a rather difficult predicament. Everything was set for a performance of Aida, with a Chicago Opera singer scheduled for the title role. The jinx appeared in the way of a cold, and another prima donna was needed. Things looked pretty black for a while, the performance being so near at hand. The directors literally tore their hair. Who could they get? Some keen eye caught the news in the morning paper that Stella De Mette, a local girl, had returned to visit her parents following a fourteen months' sojourn in Europe where she had won new laurels. She was immediately approved. The singer volunteered the information that she had never sung Aida, being a contralto, but had done the role of Amneris numerous times. Those who heard her with the San Carlo Opera Company can testify to her successes.

Miss De Mette, however, was game and pledged her help. One of the dailies gives the aftermath of the meeting between the manager and singer as follows:

"Miss De Mette immediately realized the gravity of the situation and for the sake of the pride which she holds for her native city, her good sportsmanship asserted itself and she acquiesced.

"Without ever studying the role, simply knowing it from having learned it while singing her own role of Amneris, and without a rehearsal, Miss De Mette appeared last night and gave a truly remarkable performance. It is doubtful if anyone in the audience realized that they were not listening to a real dramatic soprano. Her high tones were not forced and they had the true soprano timbre. Never did she appear to be holding back or trying to save her voice from possible strain. She gave all she had, and that was much. Her histrionic gifts are well known and the intensity with which she portrayed her new role was gripping.

"Miss De Mette is an artist to her finger tips and she is one in many thousand that would, and could, on a moment's notice, jump into the breach and save a precarious situation such as existed last night. She did a superb piece of work and by doing it she strengthened the bonds of friendship which she has always enjoyed with her St. Louis audiences and proved, more than ever, her intrinsic worth in the ranks of the seasoned artists of the lyric stage. Bravo, Miss De Mette!"

### "Supreme Enthusiasm" for Vreeland

Jeannette Vreeland recently appeared as soloist with the Symphony Orchestra in Denver, Colo., Rudolph Ganz conducting and won the following encomium from the Morning Post of that city: "The audience released its supreme enthusiasm when Jeannette Vreeland had finished a superb delivery of that favorite soprano aria, Pace, Pace, by Verdi. Miss Vreeland had recently sung here with the Minneapolis Orchestra and won great admiration for her admirable work; but we were scarcely prepared for so moving an interpretation of Verdi's dramatic aria as she gave. Her lyric voice here assumed unexpected power and color, and her delivery of the aria was vitalized by a truly dramatic spirit. Enthusiastically recalled, she sang Brewer's Fairy Pipers with charming fancy and a light and flexible tone. The audience persisting in its applause after several more recalls, Miss Vreeland added Mr. Ganz's short but poignantly moving song, A Memory. This bit of plaintive lyricism Miss Vreeland interpreted with tonal beauty and moving pathos. Pride in this singer's artistic growth has become national."

### Joan Ruth Engaged for European Tour

Joan Ruth, formerly of the Metropolitan Opera Company, and a pupil for the last six years of Estelle Liebling, has been engaged for a ten weeks' tour of Germany and England. She will sail on September 17.



ADOLPH PICK

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## Many Thousands Enjoyed the Revelers in Europe

The Four Artist Singers and Pianist Found Audiences Very Enthusiastic—Back for Active Season in America

The Revelers, that remarkable organization of four male voices supported by a brilliant pianist—James Melton, Lewis James, Elliott Shaw, Wilfred Glenn and Frank Black—have just returned from a concert tour of Europe, and they met with such great success that they have been persuaded to go back again next June, July and August. In Paris they were one of the sensations of the season. In Vienna, their first concert was sold out and the second one, organized on the spur of the moment for the night after, and in a larger hall, brought hundreds of standees. Other cities in which they appeared included Ostend, Cologne (before an audience of 5,000), Scheveningen, Amsterdam, Salzburg, Basle, Zurich and Geneva. The Revelers, now appearing on the Palm Olive Hour and under the name of the Seiberling Singers, will make their first American tour from January 15 to March 1 under Concert Management Arthur Judson. They also will give a New York recital, the date to be announced shortly.

The following article on The Revelers appeared in the New York Journal of September 6, written by Irving Weil under the headline, Novel Quintet to Invade the Concert Halls: "The concert season in New York is likely to be very considerably enlivened this fall, or thereabouts, by five good-looking and most amiable young Americans who call themselves The Revelers. They make up a quintet who sing songs in rather a new way, whilst one of them plays the piano accompaniments, also in novel fashion. We heard them this past summer in Paris and if the local highbrows hereabouts make as much fuss over them as the Frenchmen did, they will be the grand hit of the season. It was, indeed, as interesting to watch and listen to the French audience watching and listening to The Revelers as it was to keep an ear and eye on what the latter were doing themselves. This audience, as it happened, was almost wholly French—not half a dozen Americans were to be seen about anywhere. And the songs, of course, were all sung in English. None the less, these French people seemed to gather them all in, laughed and applauded at the right places and actually seemed to know enormously more about The Revelers and what they were capable of than we ourselves were. We discovered later that it was all due to La voix de son maitre, as the legend runs in France beneath the pictures of the little fox-terrier and the gramophone horn. For Les vedettes mondiales, as The Revelers were billed in Paris in typically Gallic fashion, have indeed really acquired a world-wide reputation everywhere except in New York's concert halls. Which, logically, would seem to leave the halls out of the world—something that music critics may now and then have strongly suspected to be so. . . . However, it is very much more the way The Revelers do a song than the quality of the song it-

self that counts. Certainly there is nothing just now in the concert field quite like them, or indeed even resembling them. Four of them lounge informally against the side of the piano, with the fifth at the keyboard, but also thoroughly part of the ensemble. They sing their songs with as large a touch of informality as goes into their manner. But the whole performance is none the less as carefully worked out, as polished to the last detail, as every thoroughly artistic thing must be. Nothing is left to chance or improvisation, although the drill that has gone into the preparation of each song is neatly hidden. The Revelers give an astonishing variety to their songs through the four-part and five-part adaptations they have made out of them. They seldom use the monotonous effect of so-called close harmony. Each of the singers has a clear and engaging voice, and the adaptations make room for them to be used in innumerable characteristic solo passages. Indeed, the novelty of the thing they do ought to be a welcome touch of the different to the more or less stodgy evenings the New York concertgoer customarily has to suffer."



THE REVELERS

### Shaffner Soloist at Orchestral and Choral Concert

Ruth Shaffner, soprano, was soloist at the concerts given on August 7 and 9 in the University Gymnasium by the chorus of the Columbia University Summer Session and Professional Orchestra. At the first concert the second act of Gluck's Orpheus was given, and as one of the soloists Miss Shaffner acquitted herself admirably by singing true to the delightfully simple style of this 18th century composer. She also was heard in the Alleluiah of Mozart, with orchestral accompaniment, and was rewarded with some of the most enthusiastic applause of the evening. Her limpid and beautiful voice is well suited to this exacting and technical style of work, and the coloratura was executed in a musicianly manner and with vocal finish.

For the concert on Thursday evening the chorus had the assistance of Miss Shaffner in Mendelssohn's cantata, *Lauda Scion*, as well as in the aria, *Rejoice Greatly*, from *The Messiah*, with orchestral accompaniment. Her artistry found much favor with the audience, her voice being rich and full, and of sufficient volume easily to rise above the orchestral accompaniments, which were well played.

Prof. Walter Henry Hall conducted with skill and well

merited the enthusiastic response of the audience at both concerts. The chorus members also paid tribute to Prof. Hall by presenting him with a huge basket of flowers at the conclusion of the second program in appreciation of the artistic pleasure they had enjoyed in working with him during the past summer session.

### Alice Garrigue Mott Enjoys Copenhagen

A card to the MUSICAL COURIER from Alice Garrigue Mott in Copenhagen reads: "Greetings from the interesting city. The birthplace of my father and our cousin, Malvina Garrigue, who created the role of Isolde with her husband, Schnorr von Carolsfeld, the first Tristan. Have had wonderful air all summer in Scandinavia. Sorry for all New York when I read about the heat there."

### Yeatman Griffiths Returning

The Yeatman Griffiths, who have been teaching in Europe this past summer, left Paris for London on September 2 and will sail for this country about September 25, in time to re-open their New York studios by October 1.

### Howard Potter Recovering

Howard Potter, who recently underwent a serious operation in the Mountinside Hospital, Montclair, N. J., is making splendid recovery.

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## Chicago Musical Notes

### Bertha Ott Announces Impressive List of Artist Appearances—Notables Return to City—Other Items of Interest

CHICAGO.—Bertha Ott announces that her season will open Sunday afternoon, October 7, with recitals by Fritz Kreisler at the Auditorium Theater and the Russian Symphonic Choir at the Studebaker.

Miss Ott has again leased the Studebaker Theater and the Playhouse for every Sunday during the season, and concerts will also be given at the Auditorium Theater, Orchestra Hall and Kimball Hall under her management. Following is a complete list of artists contracted for to date: Fritz Kreisler, Russian Symphonic Choir, Marie Morissey, Ossip Gabrilowitsch, Marie Sidenius Zandt, Mischa Elman, Kathryn Roberts, Jan Chiapusso, Whitney Trio, Francis Macmillen, Irene Pavloska and Georgia Kober, Lawrence Tibbett, Isabel Richardson Molter, Dai Buell, Amelita Galli-Curci, Mieczyslaw Ziolkowski, Frances Nash, Doris Niles and her ballet, Geraldine Farrar, Yolando Mero, Fritz Renk, Andre Skalski Symphony Orchestra, Harold Bauer and Ossip Gabrilowitsch, Andre Skalski, Paul Whiteman and orchestra, E. H. Sothorn, Flonzaley Quartet, Brahms Quartet, Vera Mirova and Michael Wilkomirski, E. Robert Schmitz, Leo Podolsky, Rosa Raisa and Giacomo Rimini, Minneapolis Symphony, Viola Cole Audet, Henry Temianka, Harold Bauer and Pablo Casals, Belle Tannenbaum Friedman, Prague Teachers' Chorus, John Charles Thomas, Harold Samuel, George Liebling, Beniamino Gigli, Guy Maier and Lee Pattison, Marguerite Melville Lisniewska, Vitaly Schneeg, Kneisel Quartet, Sergei Rachmaninoff, Andres Segovia, Charlotte Simons, Jacques Gordon and Rudolph Reuter, Mischa Levitzki, Sidney Silber, Lucia Chagnon, Jascha Heifetz, English Singers, Ella Spravka, Rosa Ponselle, Ernest Hutcheson, Leonard Woolley, Eusebio Concialdi, Theodora Troendle and George Spinalski, Helen Koch, Irene Pavloska and Nina Mesrow Minchin, Myra Hess, Harold Bauer, Gavin Williamson and Philip Manuel, Luella Melius, Margaret Weiland, Glenn Drake, Gwendolyn Proctor, Charlotte Herlihy, Gordon String Quartet and Rudolph Reuter, Olive Ahara, Edward Collins, Celia Dubin, and the Mendelssohn Club will again give its series of three concerts at Orchestra Hall.

#### MR. AND MRS. HERMAN DEVRIES RETURN

On September 11, Mr. and Mrs. Herman Devries returned to America on the S. S. Majestic, after several months spent in Europe. After two or three days' stay in New York, the Devries have now returned to Chicago, where they have reopened their studios—Mrs. Herman Devries at the Congress Hotel and Mr. Devries in the Fine Arts Building. While in Europe, Mr. Devries wrote very interesting letters for the Chicago Evening American, on which paper he has been the music editor for many years.

#### VAN GROVE BACK IN TOWN

At the close of the Cincinnati summer grand opera season Isaac Van Grove, who is the shining light of the Zoo Opera, left for California to spend a few weeks with his father. He returned to Chicago in time for the fall opening of the Chicago Musical College.

#### THE LIVENs RETURN TO CHICAGO

After an enjoyable vacation in California Michael and Sophia Brilliant Liven, are back in Chicago and have reopened their studios in Kimball Hall and on Humboldt Boulevard. Mme. Liven, who counts a large number of piano students, will probably again enlist some of her young "stars"

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in this year's Greater Chicago Piano Playing Tournament, in which competition the Brilliant-Liven students have already shone to good advantage, winning prizes from \$250 to \$500.

Michael Liven's violin students, too, are making names for themselves; and though the couple's residence in Chicago dates only from three seasons ago, they already occupy a most enviable position in America.

#### RENE LUND GETS COVETED CHURCH POSITION

René Lund has just resigned his position as soloist at the People's Liberal Church to accept a similar position at the Highland Park Presbyterian Church. As Highland Park is one of the exclusive North Shore suburbs, the soloist position at Presbyterian Church there is coveted by many singers. At the People's Liberal Church Mr. Lund has for several years been "well thought of and liked," as George



RENE LUND

C. Hunt, chairman of the music committee writes, "not only for his fine musicianship, but because of his character and absolute reliability," and because "he always gives of his best, and that best is very good indeed." The minister, R. A. White, too, was most eloquent in his praise of Mr. Lund and his work. The baritone will sing a special farewell service at the People's Liberal Church on September 30, for which he has arranged a fitting program. He has already taken up his duties at the Highland Park church, and looks forward to a busy season, what with his new position and his recital engagements.

R. D.

## Foreign News in Brief

#### BRITISH NATIONAL OPERA COMPANY AGAIN ON TOUR

LONDON.—The British National Opera Company has started its annual autumn tour with a second visit to south London, from where they will leave for Scotland and the provinces. Falstaff and Lohengrin have been added to the repertory this year. Tudor Davies and Horace Stevens, who were in the recent railroad smash at Euston Station here, have recovered from the shock and will go on tour as usual. Eugene Goossens is also again among the conductors.

M. S.

#### TWO JANACEK OPERA NOVELTIES FOR BERLIN

BERLIN.—Two operas by Leos Janacek, the Czech composer who recently died, have been acquired for performance in Berlin. Otto Klemperer will conduct the posthumous work, *Memoirs from a House of the Dead* (on a book of Dostoevsky) at the Staatsoper am Platz der Republik, and *The Makropulos Case* will be given at the Staatsoper, Unter den Linden.

#### GRAMOPHONE OPERA FOR VIENNA

VIENNA.—It is said that the Vienna Volksoper is to be used for the performances of opera produced by means of gramophone records. An American gramophone company is believed to be interested in the venture and is expected to add to its present store of operatic arias and ensembles so

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Have you seen the pictorial biographies of *Beethoven, Brahms, Tchaikowsky, Schubert, Hugo Wolf and Johann Strauss* told in series of rare pictures, facsimiles and documents, supplemented by articles by well-known musical writers? They have appeared from time to time during the past fifteen months.

The first three of the new series of biographies will be of *Paganini, Richard Wagner and Gluck*. We have gathered much valuable and hitherto unknown material pertaining to these famous characters in musical history which we will publish early this Fall.

Watch for them in the

**MUSICAL COURIER**

as to make complete scenes of operas. Prominent artists are to be engaged to make a stipulated number of records and at the same time give guest performances at the Volksoper.

B.

#### AIDA ON THE BEACH

ROME.—Festival performances of *Aida* have been conducted by Mascagni with great success on the beach at the seaside resort of Viareggio.

D. P.

#### Palmer Christian in Demand

Palmer Christian, internationally known organist, who, after holding a master class in organ during the month of July at the University of Southern California, gave a recital at the First Baptist Church of Los Angeles. After a busy month at the university, Mr. Christian started on his vacation, spending two weeks on the Pacific coast, whence he went to Colorado, then motored to New Mexico to see the Cliff Dwellers, artists and scenery. From there he journeyed on to Chicago, renewing old acquaintances and making new ones. Mr. Christian has now returned to Ann Arbor, Mich., where he holds the position of director of the organ department at the University School of Music.

Prior to the opening of the school, on September 24, Mr. Christian is working on the programs he will play during the coming season. In October he will fill many dates in the middle west; in November and December he will appear in the east. The latter part of January and the first part of February will see him south, where he will give recitals in various states, closing his tour in Florida.

#### Althouse Engaged for Hamburg Opera

Paul Althouse has been engaged by the Opera in Hamburg, Germany, for guest appearances there next season. The operas in which he will sing are *Aida*, *Lohengrin*, *The Egyptian Helen* and *Die Meistersinger*, in addition to his remaining Wagnerian repertory.

#### Jean Kayaloff to Make American Debut

Jean Kayaloff, Russian cellist, will give the first concert of his American tour on October 4 at Jordan Hall, Boston. Mr. Kayaloff will play Beethoven's Sonata, Haydn's D major concerto, Henry Egles' Sonata arranged by Salmon, and the Debussy Minuet.

#### Isadore J. Schanes Announces Removal of Studio

Isadore J. Schanes, pianist and teacher, announces the removal of his studio, formerly located in New York City, to Newark, N. J.

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SUMMER MASTER CLASS OF JOHN A. HOFFMANN AT THE CINCINNATI CONSERVATORY OF MUSIC

Left to right: (front row) Alice Graham, Birmingham, Ala.; Elizabeth O'Brien, Middletown, Ohio; Fern Bryson, Covington, Ky.; Selma Bojalad, Cleveland, Ohio; John A. Hoffmann, Cincinnati, Ohio; Edith Knight, Boone, N. C.; Julia Nichols, Ft. Payne, Ala.; Mrs. D. M. Bird, Kenmore, Ohio; (second row) Bess Ryan, Ravenna, Ky.; Clara Myers, Ironton, Ohio; Josephine Cole, Greenup, Ky.; Mary Krummel, Vevay, Ind.; Mildred Byrd, Enterprise, Ala.; Ruth Girard, Lafayette, La.; Trula Buchanan, A. & M. College, Miss.; (third row) Mary Alice Cheney, Winchester, Ind.; Mrs. J. A. Hoffmann, Cincinnati; Annabelle Peavey, Meridian, Miss.; Myrtis Fails, Miss Point, Miss.; Rellie Mae Still, Meridian, Miss.; Vera Jacobson, Norwood, Ohio; Audrey Bond, Oaktown, Ind.; Jean McCleary, Newcomerstown, Ohio; (fourth row) John Townsend, Anderson, S. C.; W. T. Stegner, Ft. Thomas, Ky.; Franklin Bens, Cincinnati; Mark Hawkins, Parkdale, Ark.; Robert Powell, Yantley, Ala.; Harry Nolte, Cincinnati; Sherwood Kains, Wyomissing, Pa.

#### John A. Hoffmann's Master Class in Voice

John A. Hoffmann, member of the Cincinnati Conservatory of Music's artist faculty, was in charge of the master class in voice this summer and his pupils achieved great success under his able teaching. Mr. Hoffmann's fame as a teacher is spreading the world over because many of his pupils are achieving distinction in the concert field, with the Metropolitan Opera Company, as well as other opera companies and in light opera, and also abroad.

At the close of the summer session, the Conservatory Chorus, which Mr. Hoffmann directed this past summer, gave the graduation program and won high acclaim from audience and critics alike. The Conservatory Orchestra assisted in the performance of *The Feast of the Kol Folk*, a cantata by Carl Hugo Grimm, a Cincinnati composer. This work makes tremendous demands on the singers but is one of the most effective choral numbers ever sung in this city. It was extremely well done and was received enthusiastically, both the composer and the conductor being called out many times to receive the applause of the audience. Ruth Stodger-Girard sang the incidental solos, for which her fine voice and interpretative ability were especially adapted. Mr. Grimm received the Honorary Master of Music degree from the Conservatory in June and this composition was the prize-winning one in the 1928 competition sponsored by the National Federation of Music Clubs.

Other choral numbers included *Flower of Dreams*, by Joseph Clokey, a graduate of the Conservatory; *Amaryllis*, by Deems Taylor; *The Egyptian Wedding Song*, by Cadman; (lyric by Nelle Richmond Eberhard, who was present); *Wagner's Dream*, with orchestral accompaniment. Desha Dowdy, pianist; Lulu Berry, soprano; Fannie Schoenmuller, pianist, and Rellie May Still, soprano, were the various soloists. The program concluded with the cantata with orchestral accompaniment, *Night*, by Saint-Saëns. The program was a fitting climax to an unusually large summer school and proved what can be accomplished with intensive study under one of the ablest of teachers. B.

#### Haggerty-Snell Pupils Give Musicales

Mme. Haggerty-Snell's monthly musicale brought a crowd of appreciative listeners, filling the spacious studio and the entrance hall. In these affairs she combines the atmosphere of a musicale with a friendly re-union. The program began with *Auld Lang Syne* and ended with *God Be With You*, sung by audience and pupils. Requested to sing, Mme. Haggerty-Snell gave Spring's *A Lovable Lady* (Elliott), revealing a voice of beauty, fresh and vibrant. With one exception of her solo, a program of variety was given most artistically and satisfactorily by pupils, showing the careful training of a capable teacher, for Mme. Haggerty-Snell herself has had excellent home and foreign training, both in voice and piano; her monthly musicales are always interesting and instructive. Participating in the last musicale were Ernest J. Cafiso, Lena Belle Rand, Samilla Love Jamison, Miss Wallenstein, Elizabeth Strack, Greta Normand, Nils Kihlstrom, Carmalina Arra, Silvia Dean Tett, Loretta McElroy, with Gustave Bischoff accompanist.

#### Seattle Symphony Orchestra Forms Auxiliary

Karl Krueger, conductor of the Seattle Symphony Orchestra, announces that an auxiliary organization to be known as the Seattle Schola Cantorum has been formed. This chorus is to work with the orchestra in the performance of works requiring choral assistance. It will be conducted by Mr. Krueger.

In announcing the addition, Mr. Krueger made note that this is in keeping with most of the great European orchestras,

and that in this country examples of cooperation between choral and orchestral groups are the Boston Symphony and the Handel and Haydn Society; the New York Symphony and the New York Oratorio Society; the Los Angeles orchestra and the Philharmonic chorus of Los Angeles. In making the innovation Mr. Krueger feels that it satisfies an old need, and the organization will in no way interfere with or attempt to cover the same ground as the already existent choral organizations in Seattle. It will simply offer an opportunity for those singers who wish to participate in the performance of certain works.

Frank E. Slyde has been appointed the new manager of the Seattle Symphony Orchestra.

#### Schubert Anniversary Pins Delayed

Gustav L. Becker, of Steinway Hall, New York City, begs to inform those that ordered Schubert Pins which he is distributing for Prof. Franz Wedl of Vienna, that

the remittances made to him have been duly forwarded to Vienna with orders for the requisite number of pins, but that a delay in their manufacture has been occasioned by unforeseen conditions. Mr. Becker expects to receive the pins at an early date. In the meantime any one desiring a return of his remittance may have it from Mr. Becker on demand.

## VLADIMIR DROZDOFF



Maurice Goldberg photo

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## Sylvia Lent Reminds Interviewer of Allegory in Maeterlinck's Blue Bird

Suppose her parents had named her Cordelia or Sarah, or any name other than Sylvia; but the thought is quite unthinkable. Sylvia she is to the very crown of her soft, silky brown hair. She is sylvan in the youthful grace of her body. Her eyes have all the melting softness of the fawn's, and there is a delicate detachment about her as though, poised for flight, she would escape the moment the too grossly material world closed about her. Gentle, sweet, and modest, she is indeed Sylvia.

And just as her name seems to be a part of herself, so does her violin. One is reminded of the pretty allegory in Maeterlinck's "Blue Bird," of the Land of Unborn Souls. Here, among the little ones who crowd around old Father Time clamoring to be allowed to embark on the earthward journey, and each voicing his especial desire TO BE—some to be poets, some to be sculptors, painters, etc.—one might imagine Sylvia tugging at Father Time's robe and saying, "Please, Father Time, let me go, I want to be a great violinist."

And Father Time consents. When the guide asks, "To what address shall we send her, Sir?", the old gentleman replies, "There is a particularly fine musical family in Washington; by all means let her be brought up by them. Here is the address."

And that is how Sylvia must have come to the home of Ernest Lent, a well-known cellist, and his wife, a talented pianist. The atmosphere vibrated with music—Beethoven, Haydn, Mozart, were a very part of the air she breathed. And as soon as her small hands could hold a violin, she began her studies under her father's careful guidance.

Her wise parents saw to it, however, that she was not exploited as a prodigy, subject to the indiscriminate and oftentimes hysterical praise of an unthinking public. So she was allowed to develop slowly along rational lines, rounding out her general education.

One day comes the news that Professor Auer has arrived in this country and that he will accept a limited number of talented pupils. Sylvia was among the first to play for him and was, in fact, the first American pupil to be accepted by him. It was upon his advice later that she made her debut in Berlin, returning for her first professional appearance in America in a New York Aeolian Hall recital in March, 1923.

Thus she has barely five years of a career in which success has smiled upon her and brought her into an enviable prominence among the younger generation of violinists. She has appeared as soloist with the foremost orchestras in this country and has also had the honor of playing at the White House for President and Mrs. Coolidge. Through her broadcasting in the Atwater-Kent Hour, thousands of radio listeners have come under the spell of her bow. After her first broadcasting, she received literally hundreds of letters from her enthusiastic fans from all over the country. At first, she made a praiseworthy effort to answer this correspondence personally, but soon was swamped in the deluge and had to signal for secretarial help.

Aside from her violin, which is the central sun around which her world revolves, Sylvia's interests find a diversity of expression. Swimming and horseback-riding are her favorite sports, with reading and chess for quieter moods.

Mike, a would-be wire-haired terrier who by a few inches too much of tail has missed distinction as a pure breed, occupies the privileged post of confidential friend and most lenient critic to Sylvia. He accompanies her in her practise hour, taking his place beneath the piano, where he dozes off, completely indifferent to the relative merits of the classic and modern schools. To him Sylvia will confide her ideas of interpretation, which he receives with a languid thump of the tail, as though to signify that he has been interrupted in a

"His voice has a beautiful lyric quality."

—Brooklyn Daily Eagle.

*Frederick Gunster.*  
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Opera	Date
Ariadne auf Naxos .....	November 1st, 1928
La Boheme .....	" 8th, 1928
Meistersinger .....	" 22nd, 1928
Cavalleria Rusticana and Pagliacci .....	December 10th, 1928
Manon Lescaut .....	" 20th, 1928
Walkure .....	" 26th, 1928
Tannhauser .....	January 17th, 1929
Il Trovatore .....	" 31st, 1929
Le Chemineau .....	February 7th, 1929
Carmen .....	" 21st, 1929
Prince Igor (Borodin) .....	March 7th, 1929
Madame Butterfly .....	" 13th, 1929
Nozze di Figaro .....	" 21st, 1929
L'Enfant Prodigue and Orpheus .....	April 4th, 1929
Samson et Dalila .....	" 18th, 1929

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very delightful dream, but he quite agrees with her; besides, it must be right if she says so. All of which is very delightful and conducive to a thoroughly congenial companionship.

Next season, Miss Lent has plans for two New York recitals, in addition to her regular concert itinerary, and in addition, she will give a joint program with her cousin, Gilbert Ross, violinist.

Meanwhile busy mornings are spent in her music room, building up new programs for the coming season, under the doze eyes of Mike. Lucky dog! some will say. D.

### Renzo Viola, Pianist, Composer, Teacher

A versatile musician and man of letters is Renzo Viola, formerly of Turin, Italy, and for the past ten years a successful teacher of piano, harmony and composition in New York City. Maestro Viola studied the piano with Prof. Bufaletti at the Royal Conservatory of Turin, and counterpoint, canon and fugue with Prof. Giovanni Bolzoni, director of the Conservatory G. Rossini, in the same city. Courses in theory and history of music at the Royal Conservatory of Palermo and in harmony under Prof. Gravano at the Leipzig Conservatory completed his musical education. In Turin the young musician also took the academic course at the University, specializing in classical literature. Before coming to America he taught piano and musical theory for six years in Turin.

Maestro Viola is a prolific composer, many of his compositions having been published by the Photo-Play Music Company of New York; they include works for orchestra, violin and piano. When Rex Ingram's Trifling Women was produced at the Astor Theater in 1922 Viola wrote the incidental music. He is particularly proud of letters he received from the secretaries of President Wilson and President Coolidge thanking him on behalf of the chief executives for patriotic compositions submitted by him. The Coolidge March and the song, The Flag (words by Frederick H. Martens of G. Schirmer, Inc.) have become very popular.

On April 29 last, at Steinway Hall some sixteen of the fifty or more Viola pupils appeared in recital, and gave ample evidence of the excellent teaching they have received. Mr. Viola employs no assistant teachers, giving his many pupils his personal attention; only individual lessons are



RENZO VIOLA

given. Pupils are required to have had at least one year's musical training before being eligible for acceptance; from that point they are taken to a stage as advanced as their natural endowments permit.

### Y. M. H. A. Music School Notes

The Young Men's Hebrew Association Music School, which is under the direction of A. W. Binder, announces its reopening at its temporary home at the Young Women's Hebrew Association, 31 West 110th Street.

The Y. M. H. A. Music School begins its eighth year of activity with an increased faculty and an enlarged curriculum consisting of courses in violin, piano, cello, voice culture, wind instruments, ear training, harmony, counterpoint and composition. The school offers this musical instruction at a rate within the reach of all. Application can be made in person or by mail.

### Estelle Liebling Pupil Signed by Ziegfeld

Berenice Manners, soprano, pupil of Estelle Liebling, has been engaged for three years by Florenz Ziegfeld, and will make her first appearance under his management in Whoopee.

Miss Manners' only previous stage experience was in My Maryland, in which operetta she played the part of Laura for one season.

### Arthur Warwick Reopens Studio

Arthur Warwick, pianist and teacher, has returned to New York after his summer vacation and has reopened his studio. Mr. Warwick is also head of the piano department at The Horace Mann School.



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**Mr. and Mrs. George Boyle Resuming Teaching and Concertizing**

After spending the vacation months at their summer home near Squam Lake, New Hampshire, Mr. and Mrs. George Boyle are returning to Philadelphia with a busy teaching and concert season ahead of them. Mr. Boyle will again be occupied with his classes for advanced piano students at the Institute of Musical Art of the Juilliard School of Music in New York and the Harcum School in Bryn Mawr, as well as with the large class of professional pianists and



Photo by Kubej-Rembrandt  
MRS. GEORGE BOYLE

teachers studying with him at the Boyle Piano Studios in Philadelphia.

Mrs. Boyle, who, as Pearl Applegate, was formerly a pupil of Mr. Boyle at the Peabody Conservatory in Baltimore, has taught piano at the Curtis Institute and the Settlement Music School in Philadelphia, the Harcum School in Bryn Mawr, and the Dickinson Seminary in Williamsport. She will devote all of her time this season to teaching at the Harcum School and the Boyle Piano Studios.

His wide experience as concert pianist, composer, conductor, and teacher, has made Mr. Boyle a much sought-after pedagogue, and therefore students at the Boyle Studios come from all sections of the country. After studying with Busoni in Berlin, Mr. Boyle concertized extensively



Photo by Kubej-Rembrandt  
GEORGE F. BOYLE

throughout Europe, appearing as soloist with and conductor of many orchestras. He taught piano in both London and Berlin, and was then appointed to the faculty of the Peabody Conservatory in Baltimore, where he stayed for ten years. Following this he conducted a master-class at the Settlement Music School in Philadelphia and was for two years on the faculty of the Curtis Institute. This season will mark his fifth year as a faculty member of the Institute of Musical Art of the Juilliard School of Music in New York. Mr. and Mrs. Boyle will be heard in piano recitals in several music centres this season, both separately and in two-piano recitals.

**Minneapolis Symphony Season to Start October 19**

The twenty-sixth season of the Minneapolis Symphony Orchestra will open on October 19, and sixteen pairs of evening concerts will be given on Thursday evenings in St. Paul and Friday evenings in Minneapolis. Henri Verbrugghen will enter his sixth year as conductor. A list of notable artists has been gathered as soloists and tours of the south and middle-west are also planned.

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NEW YORK SEPTEMBER 20, 1928 No. 2528

Melody is the sparkle on the jewel of music.

The average man is most musical when he is about  
 six months old.

Amateur lobby critics at concerts and operas are  
 comparable to snipers.

Why not also Hymn Composers' Day and Tri-  
 angle Players' Week?

"Music is soul," says a mid-West weekly. So the  
 secret has been revealed at last.

The American National Anthem is the first four  
 lines of The Star Spangled Banner.

Many a modern Marriage of Figaro production is  
 divorced from the true spirit of Mozart.

The Telegram has it: "Bohemia is a place where a  
 platitude is an epigram after the third drink."

Even with music critics, opinion ultimately is deter-  
 mined by the feelings and not by the intellect.

A real child prodigy is a youngster who grows up  
 without being thought remarkable by his parents.

At forty an artist realizes how little he knew at  
 thirty and how much he thought he knew at twenty.

You can usually take a musician's measure by  
 ascertaining of which of his colleagues he is envious.

Advance reports from Russia indicate that next  
 season's crop of new young violinists will not fall  
 below the high average of previous years.

A teacher of voice says that study of the Yogi and  
 Vedanta philosophies helps the voice. So do vocal  
 exercises, and correct observance of the best rules  
 of tone production and voice placement.

If ever the blue laws come into force, all Sunday  
 music probably will be stopped except The Blue Bells  
 of Scotland, The Blue Danube, Open Your Eyes of  
 Blue, The Bluebird, and the Rhapsody in Blue.

In the Hummel A minor concerto for piano, first  
 movement, there is a C major episode in which the  
 solo instrument has several descending scales in  
 thirds. A piano-playing friend of Moriz Rosenthal,  
 finding them rather difficult, asked the famous tech-

nician to tell him a practical way of playing them.  
 "Why, just leave out the upper note," said Rosenthal.

An optimist is a person who believes that some  
 day our public might be more interested in a Bee-  
 thoven cycle than in a baseball world's series.

No, Cynthia, we did not say that the conductor  
 "perfumed" the Brahms symphony well. We re-  
 marked distinctly that he "performed" it well.

A prominent musical artist said that he did not like  
 last week's issue of the MUSICAL COURIER, and added  
 in explanation: "My name wasn't mentioned in it."

When in doubt how to explain immorality, dissipa-  
 tion, political jobbery, banditry, or any other objec-  
 tionable condition, quality, or state, blame it on jazz.

America is truly generous. During the war this  
 country sent men to Europe to stimulate her soul,  
 and after the war it sent over jazz to stimulate her  
 sole.

It is estimated that there are 327 languages and  
 dialects spoken in New York, and yet it is often im-  
 possible to understand more than three or four  
 words of songs performed ostensibly in English at  
 vocal recitals in this city.

There is some question about who holds the alti-  
 tude record in the air. It is our own opinion that  
 Bach, Beethoven, Mozart, Haydn, Handel, Chopin,  
 and Wagner have flown higher than anyone else and  
 have remained there longer.

In Western Penitentiary, Pittsburgh, a prisoner  
 has fashioned a violin made of 6,812 matches. Its  
 tone is said to be not at all scratchy. If it is heard in  
 public, some critic will be sure to write that "the  
 performer played with fire."

A governess is a person who has to dress and air  
 the children, stand the mother's fault finding, know  
 where the father has mislaid his plaid necktie, keep  
 the little ones from breaking their toys, and teach  
 them social deportment and piano playing.

A hint to vendors of nerve building tonics. Get a  
 list of the music critics in all the larger cities (Euro-  
 pean, too, if you crave an export business) and  
 circularize the virtues of the preparation you are  
 selling. You should find a fertile field, as the recital  
 season is near at hand.

The \$10,000 prize-winning symphony is to be  
 heard in America during Schubert Week, November  
 18 to 25, played by the New York Philharmonic Or-  
 chestra, Mengelberg conducting. It was composed  
 by Kurt Atterberg and is being recorded by the Co-  
 lumbia Phonograph Company. It will certainly be  
 listened to with interest!

De Pachman always hated to be disturbed at his  
 practicing—especially by other pianists, as he jeal-  
 ously guarded his treasured secrets. One day, as he  
 was at work in his room in a Toronto hotel, there  
 was a knock at the door. He ignored it. Another  
 knock. He went on playing. The knocking con-  
 tinued persistently, and with a despairing gesture  
 the great Vladimir went to the door. Opening it  
 ever so little, he peered out into the corridor. There  
 stood a young man, who said pleasantly, "How do  
 you do Mr. De Pachman." "Who are you?" snapped  
 the master. "I am Mark Hambourg, the pianist,"  
 came the answer. "Hambourg, Hambourg, m-m-m-  
 let me think." "Why you know, the son of your old  
 friend Michael Hambourg." "Oh—well give your  
 father my best regards"—and bang went the door.

Karl Krueger, conductor of the Seattle Symphony  
 Orchestra, is on the congratulation list once more  
 because of his recently announced addition to the  
 Seattle Symphony Orchestra of an auxiliary chorus  
 to be known as the Seattle Schola Cantorum. The  
 chorus is to work with the orchestra in the perform-  
 ance of works requiring choral assistance and will  
 in no way interfere with the already existent choral  
 organizations in Seattle. Despite the fact that Mr.  
 Krueger modestly states that there is nothing new  
 in the idea but that it simply fills a much needed want,  
 credit must be given to the force which brought the  
 fact into being, namely, Mr. Krueger's great inter-  
 est in the progress of music in the West. Only an  
 interest great enough to force the concentration of  
 one's entire energy on an enterprise could bring  
 about results such as Mr. Krueger has accomplished  
 in Seattle.

## ROUTINE AT HOME

Mrs. Franklyn B. Sanders, director of the  
 Cleveland Institute of Music, says it is a shame  
 to send American students abroad for study,  
 especially when they are not ready—and (ac-  
 cording to Mrs. Sanders) they are rarely ready.

In answer to the argument that there are no  
 opportunities for routine—especially in opera—  
 in America, Mrs. Sanders says: "There ought to  
 be!"

Quite so! Certainly, there ought to be. And  
 if our philanthropic millionaires could only see  
 the light there would be opportunities galore.

How? Where? In every town and city, small  
 and large, in this great, broad, wide (but not  
 deep) land of ours, our people would, perhaps,  
 support opera if only someone would volunteer  
 to take care of the deficits.

The deficits would certainly be large. There  
 is nothing new in that. We all know it. Europe  
 takes care of its opera—mostly by state or mu-  
 nicipal support. America does the same thing  
 by private donation.

But there is not enough private donation. The  
 business men of our towns cannot, usually, "see"  
 opera as something worthy of support.

Mrs. Sanders is right—America should have  
 so many opera companies that every competent  
 student could be taken care of in a decently paid  
 situation.

The plan is quite possible, but expensive. It  
 cannot be done for any small sum of money.  
 Every month of opera would cost a good sized  
 sum—a deficit which would have to be met by  
 private donation.

We are approaching it slowly—very slowly.  
 Some of our cities already have a season of op-  
 era. Sometimes it is permanent winter opera,  
 sometimes summer opera, sometimes outdoor  
 opera. Still, it is opera—a step in the right di-  
 rection.

How can the growth be accelerated? That is  
 a question so difficult to answer that the Musical  
 Courier will not attempt it. How does one  
 arouse the interest of rich men for something  
 they care nothing whatever about?

There, of course, lies the chief difficulty:  
 American business men—the vast majority of  
 them—look upon opera as a bore, somewhat  
 more of a bore than concert because it lasts  
 longer and because it involves getting into a  
 dress suit.

They also look upon opera as something for  
 the women, one of those dreaded social things  
 that wives force upon their unwilling husbands  
 for reasons that are totally beyond the meagre  
 intellect of husbands to comprehend.

Also quite beyond the meagre intellect of the  
 music lover to comprehend is the way society  
 people (who support the opera) come late, go  
 early, and are mostly far more interested in  
 other box holders than they are in what is going  
 on on the stage or in the orchestra pit.

Opera got into this state of maladjustment  
 back in the monarchical and imperial days of  
 Europe—especially France—and has never re-  
 covered. It is an aristocratic social pleasure  
 and is likely so to remain in America unless  
 music lovers increase—that is, music lovers who  
 love opera.

Many ardent music lovers care nothing for  
 opera, except the operas of Wagner and De-  
 bussey, and perhaps Gluck, Mozart and Beetho-  
 ven. Verdi, Puccini, Meyerbeer, Gounod and  
 the rest wrote music of such small calibre that  
 the symphonic, chamber-music (absolute mu-  
 sic) music lover is either repelled or bored  
 by it.

The curious thing is that America is obviously  
 growing along lines that do not lead to opera.  
 Symphony, chamber music, appearances of seri-  
 ous solo artists—these are the things that Amer-  
 ica pays for. Opera it pays for reluctantly.  
 Considering our evidently genuine love for light  
 music, this is a mystery. If Mrs. Sanders can  
 solve it she will then, perhaps, be able to get the  
 millionaires to endow opera companies through-  
 out the length and breadth of the land, and give  
 every student all the routine that is necessary.

The question is: will Americans attend opera  
 performances where the artists are less than of  
 the sensational first rank? It appears doubtful,  
 to say the least of it, and even millionaires will  
 hesitate to endow what few people want.



# Variations

By the Editor-in-Chief

Berlin, September 5, 1928.

Cannily avoiding all places where there are public tonal attractions for the music tainted tourist, we turned up in Berlin just before the beginning of the autumn concert period.

Everything is methodical and prompt here. Even the weather. According to the almanac and calendar, the Fall is supposed to commence with the first day of September, and it does. Obedient to rule, the trees are turning color, and Unter den Linden is a leaf strewn street. Vacationists are home, the theaters have reopened, three opera houses function nightly, and the first concert of the new season is imminent. It will be a demonstration by Prof. Maurice Martenot (of Paris) of the tonal ether waves introduced to American audiences last winter by Theremin, the spookish music maker from Russia.

The three operas available for lyrical listeners tonight are Tristan and Isolde, Tosca, and Don Giovanni. Later in the week comes Krenak's Jonny Spielt Auf, and in spite of our self-imposed musical inhibition, we would like much to hear that puzzling work. However, time and home-going steamships wait for no musical writer, and therefore our short Berlin visit comes to an end tomorrow.

Michael Bohnen, grand opera singer and film actor, has added one more métier to his list, for he is appearing currently here in Casanova, a musical comedy made from the play, and furnished with a hodge-podge of music lifted from various ancient scores by Johann Strauss. An expert, whose name we shall not mention, told us that the melange is witless, weak, and ineffectual.

Disappointing, too, was an evening devoted to Artisten, Max Reinhardt's version of the American play, Burlesque. It missed the authentic atmosphere entirely, and introduced so many vaudeville specialties that the thread of the story went glimmering at some of the moments intended to be crucial. Reinhardt showed himself not above the temptation of joining in the general habit of international theatrical filching, for he put into Artisten several atmospheric and situational effects he saw last winter in New York, at Porgy, Broadway, and other plays running there. Artisten, much below the usual Reinhardt standard, evidently is intended by him purely as a pot boiler, and it is fulfilling its mission, for the piece has run almost ninety nights so far, and draws crowded houses at every performance.

We saw a familiar face and figure near the Hotel Adlon, and pausing in front of their possessor we drew out a pad and fountain pen, and said: "What are the prospects for the New York operatic season of 1928-29?" The person addressed looked affrighted, but answered: "All's well." It was Otto H. Kahn, who told us how much he enjoys his periodical visits to Berlin, a city for which he has an abiding admiration. He had just spent several hours at the Kaiser Friedrich Museum and his enthusiastic description of some of the newly acquired archeological treasures on view there sent us to the place forthwith, and the trip proved to be most profitable. We saw Mr. Kahn again that evening at Artisten, where he occupied the former royal box together with Jo Davidson, the American sculptor.

Moriz Rosenthal is to play the Schumann concerto with the Berlin Society of the Friends of Music (conductor, Heinz Unger) on November 13.

Emil von Sauer, Liszt pupil contemporary with Rosenthal, will give a Berlin recital October 4.

Some of the soloists engaged for the ten Furtwaengler concerts with the Berlin Philharmonic, are Flesch, Schorr, Kreisler, Rachmaninoff, Schnabel, Morini, and Gabrilowitsch. The last named, fresh from the Leschetizky studio, made his first great pianistic success at his debut in this city, somewhat over twenty-five years ago. The present writer attended the occasion and remembers the glowing review he wrote for the MUSICAL COURIER. Gabrilowitsch had come here entirely unheralded and his triumph was all the more sensational on that account. A sparkling buoyancy and brilliance, and a particularly warm and vital tone, were the Gabrilowitsch qualities that stirred his hearers most deeply. Never have we heard a more engaging delivery of Beetho-

ven's Les Adieux sonata, and Rubinstein's Valse, opus 14, than on that evening.

Bruno Walter's series of six concerts with the Berlin Philharmonic will have two soloists familiar to American music lovers, Horowitz and Giannini, both prime favorites in Germany. Walter is to feature Mahler's third symphony and Beethoven's Missa Solemnis.

Various Berlin managers engage the local Philharmonic for courses, and choose their own guest conductors and soloists. One such subscription cycle presents among other leaders, Fried, Mikorey, Blech, Dohnanyi; and among soloists, Crooks, Marteau, Arrau, Schlusnus. Then there is the Bechstein Stipend series (also with the Philharmonic) presenting six conductors, Fiedler, Sieben, Abendroth, Wendel, Krips, Lert; and soloists Lamond, Vecsey, Sauer, Bachaus, etc.

A concert to take place September 11 is by Henri Temianka, violinist, advertised on the placards as "Educated by the Curtis Institute of Music, Philadelphia."

Ulk, Berlin comic paper, shows a young couple at a cabaret, of whom the male is decidedly bibulous. His companion says pleadingly: "Hans, if you must hiccup, please do it in time with the music."

At the Scala Theater, a huge barnlike auditorium, formerly an ice skating rink, Raquel Meller, famous Spanish chanteuse, does her songs, sandwiched between turns of acrobats, jugglers, and trained animals. The subtle Meller art seems lost in the big spaces and does not seem to reach the Berliners. They acted as though they were expected to admire but could not quite understand why. The applause was feeble. On the same bill, some Spanish dancers did a "Whirlwind American Indian Dance." Part of the "Indian" music used was Sousa's Stars and Stripes Forever.

The windows of the music shops along the Potsdamer Strasse are regaling to the eyes of the modernists. In our own days of Berlin study the displays used to consist of the standard classical compositions, with a few "modern novelties" by Moskowski, Saint-Saëns, d'Albert, etc. A Richard Strauss score, publicly shown, was wont to be gazed at with prodigious awe. Today the windows are aflame with Krenak's Der Diktator, Jonny, Das Geheime Koenigreich; Schrecker's Irrelohe, and Der Ferne Klang; pieces by Weill, Bartok, Grosz; and albums of Moderne Musik, and Musik der Zeit. But Strauss still holds on, for one shop was decorated generously with scores and excerpts of the new Aegyptische Helene. In another window we noticed—Hyperprism, by Varese.

Some of the pleasantest hours of our Berlin stay were spent with C. Hooper Trask (MUSICAL COURIER representative) and his charming frau. The Trasks have an exquisite new apartment, decorated by themselves, and overlooking a lovely lake and park view in the most picturesque section of Charlottenburg. Luncheon there was followed with an impromptu vocal recital given by Mrs. Trask, who with uncommon understanding and musical feeling interpreted some new stuff by Casella and Hindemith, full of atmospheric and intervallic difficulties.

The Trasks introduced us also to the extraordinary Haus Vaterland, which the famous restaurateur, Kempinski, has just opened in the heart of the western section of Berlin. The establishment has four floors, flooded with light and color, and innumerable large rooms, each one devoted to a different country or city, with its native decorations and cuisine. There is a Viennese chamber, with the appropriate food and wines, waitresses from the Danube, and an orchestra discoursing Strauss waltzes and the folk melodies of old Vienna. The Munich room has sausages and marvelous beer, and the serving girls voice the most lilting Bavarian dialect. The Turkish section offers nargilehs, strong coffee, and veiled maidens who sing and dance in the style of the Bosphorus. Hungary is on hand with goulash, tokay, and czardas hoofers. Spain has its malaga, tangos, boleros, and, of course, castanets. And to gladden the American trade, a "Wild West Bar Room," with waiters wearing cowboy attire, a jazz band, and a long list of

mixed drinks, with no food in sight. Tremendous animation and gaiety prevailed in all the national sectors for hours, but we observed not one intoxicated person.

Something of the spirit of new Berlin was observable, too, at the Winter Garden (just reopened in gorgeous modern dress) where much applause went to a "jazzed and symphonized fox trot version of selections from Gounod's Faust."

American jazz bands are everywhere in the German capital—most of them second rate or worse, but acclaimed jubilantly as masterfully American.

The best band we heard, by the way, was a military brass organization which played symphonic and operatic pieces at the Zoological Garden.

We have thought of a time saving device for the coming busy musical season in New York. Hereafter we intend to write the name of Wagner's great operatic love lyric, as "Tristand Isolde."

LEONARD LIEBLING.

## IS OPERA IN ENGLISH WANTED?

A few years ago the writer called on the late Cleofonte Campanini in his office on the main floor of the Auditorium Theater, Chicago. The call had been pre-arranged and the maestro knew well the object of our visit. We, as well as many others, had informed him that the day of grand opera in English had arrived and that it would be well to have the Chicago Grand Opera Company sponsor anew the cause of opera in our native tongue. Campanini listened attentively to our arguments and replied, "Everything is worth trying once. I am sure you and your confreres of the press are wrong, but I will present opera in English on Saturday nights at popular prices with stellar artists. Should you and others who have spoken to me on the topic be right, we will next year give more nights to opera in English."

The scheme was tried out and proved a huge fiasco. Even at popular prices, with very fine singers, popular operas given in English did not draw. The late Campanini, the show-man, then general-director of the Chicago Grand Opera Company, had won. He then conceived the idea of giving practically the same operas in foreign tongues, again with star artists, at popular prices on Saturday nights. The results were conclusive. Ever since that time the Saturday night performances at the Auditorium have been sold out. Campanini took his victory calmly, only stating, "The American public want opera in English; they clamor for it, but when we give it, they stay away."

This is written at this time, as the matter of opera in English again comes on the carpet. The American Opera Society of Chicago is once more trying to win the ear of the Chicago public, as it did last season, when a deficit was encountered and met. Its season will be launched in October at the Erlanger Theater. Vladimir Rosing is the director of the company, Frank St. Leger the principal conductor and Jessie B. Hall, the business manager. With such a trio the venture should be successful, yet it is up to the public to show that it really wants opera in English by buying seats. The season may be artistically successful, yet if the public stays away it will be financially a failure.

It has been said that during the season an opera by Eleanor Freer is to be presented. Mrs. Freer, according to a circular, is the "American woman Verdi." Not an unpretentious claim, to say the least. We hope, therefore, that her opera will remind us of Aida, Falstaff, Ernani, Rigoletto, Traviata, Trovatore, Masked Ball or Otello, yet we would be satisfied if her work should compare favorably with the opera that will follow or precede it—namely, Leoncavallo's Pagliacci. Mrs. Freer has been prominent in the cause of grand opera in English. She may have helped or she may have hurt the future of opera in English, but one thing may be said in her favor—she has prodigally lavished her own money and that of her friends upon the cause.

It seems strange, however, that Mrs. Freer, who is a linguist, spoke a great deal in French during the great war. Charity begins at home is an old bromide, well worth repeating once in a while. Why speak in French when one is an advocate of English as the international language? Why speak in any foreign tongue when one lives in America?

To conclude, the Chicago public should buy tickets for the performances to be given by the American Opera Company. Should they stay away, it will be further evidence that the American public does not want opera in English, and that if the Italo-Franco-German monopoly is to be broken, Hebrew, Chinese, Arabic or even Esperanto may have a chance.



## Tuning in With Europe

Well, here we are back at the desk after our vacation. R-r-r-r. "Hello! Yes, thank you, we enjoyed it very much. The Alps are wonderful. . . . Oh, do you think so? . . . One always does, you you. . . . Yes it will wear off soon, in this London climate. . . . Work? Oh yes—ahem—delighted. . . . We're cut off. Never mind, Central."

Our private secretary and alter ego says that all is quiet along the Thames. No music—only the "Proms" (excuse us, no offence intended). A few novelties, hardly worth turning out for. Anyhow one can listen in on the wireless. Why swelter? Makes one think of the beautiful Alpine mountain breezes just left behind. You know, at 9,000 feet altitude you don't feel as though you had a body. . . .

Excuse me—a new Bax symphony you say they played? What was it like? Oh, thank you: "What ever one's own personal reaction may be to the work of Mr. Arnold Bax (this is the Nation's critic) it cannot be disputed that. . . . His symphony in E flat, however, is not on the whole as satisfying a work as. . . . In spite of this the Symphony undoubtedly contains. . . ." You know, Miss P., they say the mountain sun-rays contain more vitamins than the food they give you. . . . Perfectly good French food, too. . . .

Oh yes, the papers. What do they say? Beecham is going to conduct for the British Broadcasting Corporation. Yes, I've read it. Isn't it rich, after all he said about broadcasting? "The beautiful human voice and the marvelous fabric of an orchestra as can be heard at the Queen's Hall," he said, "sounds on the wireless like the chattering and whining of a lot of goblins." And now he's going to whine and chatter with the rest. You know, that reminds me of a pun a friend of mine made up in the Alps, when he heard about Beecham and the B. B. C.—he called him Sir Thomas B.-B.-C.-ham. Good, isn't it? Anyway, Miss P., we did have a lot of fun wise-cracking up in the moun—. . . .

Yes, I'll attend to business, all right. Letters, you say? They can wait, can't they? . . . Sure, they can. Bills? I'm not back officially, you know. News? Oh yes, I heard that Heifetz is married. Poor boy—but anyway that comes from New York doesn't it? All the good news comes from there. . . . You know, my friend Coates, he just came back from there—conducting in the Stadium, and he told me, as we were sitting on his balcony, looking out over Lago Maggiore. . . . By the way, you never saw such a beautiful view in your life as that sight of the blue lake with the white mountains beyond. And in the foreground the Isola Bella and—. . . .

Yes, you're right. Well, as to news from Europe, is there anything doing? A new opera by Strauss—what, again? . . . entitled Arabella, the scene being laid in Vienna towards the end of the 'sixties. . . . in a very gay mood." I don't see how a man can work so hard, and in such a beautiful place, too. You know he lives in Garmisch; that's right in the Alps—no, don't be afraid, I won't. . . .

What else? Berlin Opera novelties: Three one-act operas by Ernest Krenek, Mahogany, by Kurt Weill, and a comic opera by Hindemith—these at the Kroll Opera. Strauss' Egyptian Helen at the Staatsoper, also Krenek's Orpheus and Eurydice, and Schreker's Singing Devils (what a good description of an opera—any opera, in fact!); and Kurt Weill's Protagonist at the Municipal Opera, also the Czar Gets His Picture Taken, by the same composer—what tosh! and, of course, the ubiquitous "Jonny." By the way, do you know, that glacier scene in Jonny must be taken from real life. When we went up the Dent du Midi by aerial railway (yes, I must tell you this) there was a hideous radio (or was it a phonograph?) grinding out jazz—right next to the glacial snows. You can't imagine the beauty of those gl—. . . Oh, all right, let's see the rest of it. . . .

Here's a good one: they've made Grock, the musical clown, a Ph.D. in Budapest. Why not? So many professors are jokes, why shouldn't a jokester become a professor? . . . Ah, but here's a denial issued by Budapest University. Didn't I tell you all the good news comes from America? What are we here for, anyway? Have you got that all down, Miss P.? Just send it off and mark it "not seen by C. S." And—oh, yes, take this—is important: "To D.

Farniente, Leveno, Lago Maggiore. Please reserve for me for the summer of 1929 the villa which I occupied last year. Thanking you, etc." You know, Miss P., it's right on the lake and there's a motor-boat. . . . C. S.

### WHEN IS A FOREIGNER NOT A FOREIGNER?

When I read in a recent copy of the MUSICAL COURIER that Victor Herbert was an American musician I made out a list of names and set out to ask various friends of mine their opinions about nationalities.

Victor Herbert was born in Dublin of Irish parents, his mother being the daughter of the renowned writer and composer, Samuel Lover. He was educated entirely in Germany, and went to the United States in 1886, aged twenty-seven; there all his subsequent work was done.

George Frederic Handel was born in Germany of German parents, studied for some time in Italy, and took up his residence in England at the age of twenty-five, became a British subject, wrote nearly all his works in England, died there, and is buried in Westminster Abbey.

Every one of my friends told me that Handel was a German composer. All my American friends said that Victor Herbert was an American composer. Handel lived forty-nine years in England, and Herbert lived thirty-eight years in the United States.

Pursuing my inquiries still farther, I asked another friend to which nation Chopin belonged. He at first thought I was joking, for, as he said, I was supposed to know everything about musical history. Chopin was born in Poland, his father was a Frenchman, his name is French, he studied in Austria and Germany. He took up his abode in Paris at the age of twenty-two, wrote all his great works there, died there, and is buried in the greatest of French cemeteries. Everybody says that Chopin is a Polish composer; not a French composer.

All my friends say that César Franck is a French composer, although he was born in Belgium. He studied at the Paris Conservatoire and subsequently became a citizen of France. The Belgians claim him. What is he?

Lulli was born in Italy, came to France as a boy and changed his name to Lully. He was influential in founding the French Opera. When I asked a Frenchman what nation Lully belonged to he said: "Who cares what he was? He has been dead too long to count." That is the simplest way of settling biographical details.

A German musical amateur was so enraged with me that I believe he would have knocked me down, if he thought he could do so, only because I asked him if Beethoven was an Austrian. Beethoven settled in Vienna when he was twenty-one and lived there till his death, thirty-five years later. Beethoven is always called a German composer, notwithstanding the Flemish origin of his name.

Arthur Sullivan was born in London, of English-born parents, studied at the Royal Training School in London and at the conservatory in Leipzig. He lived all his subsequent life in England, except for an occasional trip abroad, composed his music for London, where he died and is buried. Yet I have heard very many persons say that he was Irish on account of his name.

When I asked about the nationality of Adrian Willaert all my friends replied that they had never heard of him. But if he was born in Flanders, studied in Paris, became director of the music at St. Mark's in Venice in 1527, where he remained till his death in 1562, should he not be called a Venetian according to the American system, or a Netherlander according to the German method of classification?

I found that the principal reason why Handel was not considered an English composer was that he was much greater than any of the native born composers. Is Chopin called a Pole and not a Frenchman for the same reason? If so, does it follow that Herbert is smaller than the native born American composers?

What is Eugen d'Albert? He was born in Glasgow. His father was a French officer. He was trained in the Royal Academy of London, and afterwards went to Liszt. I do not know exactly how many times he has changed his nationality, on paper at least, but I never heard him called anything but a German pianist.

If long residence in a foreign land makes a musician a native, then Rossini ought to be called a French composer. He wrote his William Tell for the French stage, and spent the last forty-four years of his life in Paris, and died there. Will those who call Victor Herbert an American dare to call Rossini a Frenchman?

And what about Meyerbeer and Offenbach—two German-born composers who passed the most of

their lives in Paris and wrote all their principal works there? Are they French?

Fortunately the question of nationality is of no serious importance in music. This diversity of opinion is not founded on reason. It is not scientific—not systematic. At best, it is a manifestation of those peculiar psychological divergencies which at their worst are the real cause of war among nations.

### All Negro Opera at Palm Garden

A negro opera by a Negro composer, performed by a company of the same race, was presented at the Palm Garden on September 10, before an audience the size of which did not indicate that the colored people (of New York, at least) are particularly interested in that sort of thing or care many whits whether the musical talent that abounds in their race is given a chance to assert itself or not. Whatever the merits and deficiencies of H. Lawrence Freeman's three act opera Voodoo and of the Negro Grand Opera Company which interpreted it, the undertaking was worthy of a much more hearty cooperation on the part of the colored population of New York.

Mr. Freeman's libretto deals with plantation days in Louisiana in the reconstruction days following the Civil War, and depicts the jealousy of the Voodoo Queen (Mrs. Carlotta Freeman) of a young girl who has won the love of the plantation overseer. Contrast to the tragic trend of the story is supplied in the form of Negro dances; of humor there is none. The score calls for an orchestra of the jazz type, wind instruments predominating over piano, violin, cello and bass. The resultant tonal quality is brassy and reedy, and not appropriate to the sentimental and dramatic episodes, of which there are many. The composer conducted the orchestra, or rather band, authoritatively and spiritedly. Harmonically and rhythmically he has set down much of interest, but in thematic invention he does not seem to be equally fortunate.

Some excellent singing was done by Mrs. Freeman, Valdo Freeman, (son of the composer, and manager of the opera company) and Marie Woodby, who, as the mother of Lolo, warmed the heart with a crooning lament in the second act. The opera will be given the rest of the week, ending with a matinee on Saturday.

### Friends of Music Offers Cantata Prize

Reopening a former contest, in which none of the works submitted was considered worthy of an award, the Society of the Friends of Music, of New York City, again offers a prize of \$1,000 for the best choral cantata. The competition is open to composers residing in the United States, but citizenship is not a requisite; this condition does not apply to the librettist. The choice of subject and style is left to the composer, the only proviso being that the orchestration shall be in "simple, so-called classical form."

The duration of the cantata is to be not less than twenty nor more than thirty minutes. It is to be scored for orchestra, four-part chorus and two to four soloists; and organ part is optional. The text may be English, German, French, Italian or Latin. Manuscripts can be submitted up to noon, November, 1929; they should be addressed to the Society of the Friends of Music, care of Richard Copley, 10 East Forty-third Street, New York City. Detailed information as to requirements can be had from the same source.

The winning composition will be performed by the Society, at its own expense, within twenty months after the award is made.

### Dorothea Flexer of Metropolitan Married

Miss Dorothea Flexer, contralto of the Metropolitan Opera Company, was married on September 14 at the home of her parents in Allentown, Pa., to Joseph M. Walsh of New York City. Miss Flexer is the daughter of Dr. and Mrs. George A. Flexer. Mr. Walsh is credit manager of the Times Square Trust Company; he is a son of Mrs. Lucy Walsh of New York. After the ceremony, at which only members of both families and relatives were present, there was a reception, at the conclusion of which the couple left on a wedding tour. They expect to return to New York City on October 5 and will be at home at 9 West Seventieth Street.

### Friends of Music Announces Programs

Among the compositions to be performed by the Friends of Music during the coming season are: O schlage doch gewünschte Stunde; Magnificat; St. John's Passion (Bach); Schelomo (Bloch); Deutsches Requiem (Brahms); Samson (Handel); Creation (Haydn); La Cimarosiana (Mali-piero); Requiem; Serenade No. 8 for four orchestras (Mozart); 23d Psalm; E flat Mass (Schubert); Stabat Mater; Laudi Alla Vergine Maria; Te Deum (Verdi). The concerts will be directed by Bodanzky and the chorus trained by Walter Wohllohe, newly imported from the Berlin Staatsoper.

### Ermend Bonnal Wins Prize

Ermend Bonnal won the first prize in San Francisco in the international competition held by the Society for the Advancement of Synagogue Music. The prize was \$500. The assignment was for the setting of the liturgical poem, Adom Olam, for cantor solo, choir and organ or orchestra. The French composer's work will be heard for the first time on the eve of atonement services at Temple Emanu-El in San Francisco. Mr. Bonnal, whose home is in Bayonne, is a director of the French National School of Music and a member of the Jury of Examinations at the Conservatoire.

### Mrs. Ruth Townsend Weds Serbian War Hero

Mrs. Ruth Townsend, concert singer and member of the faculty of the Conservatory of Music in Cincinnati, and Milan J. Petrovitch, opera singer and for ten years an officer in the Serbian Army, were married in Cincinnati on September 16. The couple met in Paris this summer, while Mr. Petrovitch was singing there in Russian opera. Mrs. Petrovitch will be heard in a joint concert with Beniamino Gigli in New York on January 16.



## Musical Courier Forum

### St. Louis Is Not a Place to Pass Up

Waterloo, Ill., Sept. 11, 1928.

To the Musical Courier:

In this week's issue of the MUSICAL COURIER appeared a letter from F. E. Wright who has evidently been a resident of this community for the past twelve years and who apparently doesn't "know his onions," for the very artists he mentions, viz. De Pachmann and Rosenthal, played to filled auditoriums only a short while back. In addition to these well known artists there were also such as Bachaus, Bauer, Friedmann, Dohnanyi, Gieseking, Elly Ney, Carreras, Schmitz, Levitzki, Lhevinne, Ganz, and many others, who gave recitals. These artists played under the auspices of the Piano Teachers' Educational Association, of which I was an officer for two years.

During that time I was able to please most of the "word blind" and "tone deaf" lovers of good music in this "neck of the woods," but F. E. Wright gets my "nanny." I am already booked as a discriminating auditor for some thirty first class concerts (about all I can afford) for the coming season, and my heart goes out to such as Mr. Wright, poor starved Musical Souls.

Very Respectfully,

(Signed) R. EMMETT MURPHY,

Waterloo, Ill.

"Within walking distance of St. Louis."

### Kaltenborn Orchestra Concerts Close

The usual success attended the Kaltenborn concerts this season on the Mall, Central Park, and equally so over the air as it is understood that hundreds of radio fans responded from distances telling how enjoyable the music proved to be. The final program on September 2 was received with much enthusiasm by one of the largest gatherings on the Mall this season. Mr. Kaltenborn was especially requested to play Gounod's Ave Marie as a violin solo, and at the conclusion of the number was rewarded with spontaneous applause.

Before the close of the second half of the program, Mrs. William Albert Lewis, originator of Honor Grove in Central Park and also a music enthusiast, ascended the band stand and, after commending the conductor and his musicians for their excellent work, presented Mr. Kaltenborn with a floral tribute and expressed the hope that there would be at least twice as many of these delightful concerts next year.

### Cash for Anthems

The Lorenz Publishing Company, Dayton, Ohio, offers prizes for anthems as follows: one first prize of \$250.00,

one second prize of \$150.00, four third prizes of \$75.00 each, six fourth prizes of \$50.00 each. The contest closes February 1, 1929. A highly interesting condition of the contest is the following: The Lorenz Publishing Co. shall have the right to retain and purchase any competing anthem not winning the prize, paying at least \$25.00 for the complete copyright ownership of the same.

### Noted Soloists to Appear With Cleveland Orchestra

Season to Commence October 11—Many Well Known Artists to Be Heard in Concert—Cleveland Concert Course Announcement

CLEVELAND, OHIO.—The season of the Cleveland Orchestra, under the baton of Nikolai Sokoloff, will begin with the pair of concerts on October 11-12. There will be twenty pairs of concerts given this year, Thursday evenings and Friday afternoon, at Masonic Hall.

Soloists for the year have just been announced by the manager of the orchestra, Adella Prentiss Hughes, who is looking forward to one of the most successful seasons in the history of the orchestra. Yehudi Menuhin, boy violinist, will perhaps be the "novelty" of the year, although several other of the artists will be making their first appearances in Cleveland, including Gertrude Kappell, Wagnerian soprano; Vladimir Horowitz, young Russian pianist; Heinrich Schlusnus, German baritone; Naomi Blinder, Russian violinist; Myra Hess, English pianist, and Lucile Lawrence, harpist.

Carlos Salzedo, harpist, Hans Kindler, cellist, and Elisabeth Rethberg, soprano, are three favorites of Cleveland concert patrons who will appear as soloists with the orchestra. Two composer-conductors, Georges Enesco and Ottorino Respighi, will come to conduct the Cleveland Orchestra, playing their compositions. Local artists who will have their opportunities to shine as soloists will be Josef Fuchs, concert-master of the orchestra; Victor de Gomez, first cello; Carlton Cooley, first viola, and two pianists from the Cleveland Institute of Music, Arthur Loesser and Beryl Rubinstein. Two choral outfits will be heard with the orchestra during the season. These are the choir of the First M. E. Church and the Glenville High Choral Club, under the direction of Griffith Jones.

The sale has opened for the Cleveland Concert Course, which will present five gala concerts in the New Music Hall, the addition to the great Public Auditorium. Attractions on the course include the Boston Symphony Orchestra, with Serge Koussevitzky conducting; Paul Whiteman and his concert orchestra; Roland Hayes, negro tenor; Jascha Heifetz, violinist, and Maria Jeritz, soprano of the Metropolitan Opera. It has been the plan of Grace Denton, manager of the course, to select a list of attractions that will meet the demands of every concert goer, and to offer a splendid and varied assortment of concert entertainment.

The new Lyon & Healy Co., which has taken over the



MYRNA SHARLOW,

who has been spending the summer with her young son and husband in her villa on Capri, opposite Naples, Italy. Mme. Sharlow will return to America late in September.

Dreher Piano Co. on Huron Road, in Cleveland, opened its doors recently and showed the city the largest music store in the mid-west. Harry Valentine, formerly of Dreher's, will retain his position as head of the company, but the new store has enlarged its activities to include the sale of sheet music, all band and orchestra instruments, all phonograph records and machines, player pianos and rolls, and orchestrations. E. C.



Photo by Lassalle, London

### FLORA WOODMAN

"who scored such an OUTSTANDING success as Minnehaha in the Royal Choral Society's recent production of Hiawatha at the Albert Hall."

—Morning Post, London, June 28, 1928.

## FLORA WOODMAN SOPRANO

### THREE CHOIRS FESTIVAL

"We should think, counting vocal technique in with fulness and beauty of voice, she may possibly be about the finest soprano in England among our younger singers."

—Samuel Langford, Manchester Guardian.

### MONTE CARLO RECITAL

"Ne Plus Ultra . . . an instrument phenomenal . . . she astonishes by her technical mastery and marvelous vocal instrument . . . irresistible . . . cascades of crystalline sound . . . such sustaining unfailing power in every nuance . . . No voice just like it exists anywhere . . ."

—Continental Weekly, March 17, 1928.

### ROYAL ALBERT HALL, LONDON

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## Dai Buell Plans for Busy Season

It was like a burst of sunshine to come in contact with Dai Buell after her recent arrival in this country from a trip abroad. Miss Buell is one of those radiant personalities which makes one the better for knowing her. Her vital energy is engaging and inevitably arouses a response from her listeners.

On this particular occasion Miss Buell was enthusiastic about several things and most of all her trip to Europe in May. It was only a few days after her arrival on the Aquitania that we had the pleasure of speaking to her.

"The very day of my arrival," Miss Buell told us, "I went to Greenwich as I had scheduled there recitals on the two immediate days, July 28 and 29. The first was at the home of George Wallen and the latter at the home of George Learnard. I also arrived just in time for the Gimbel reception to Gene Tunney, which brought out many of the socially prominent. Tunney is a delight, I thoroughly enjoyed talking to him," radiated Miss Buell, "he is an interesting personality because he is not merely a boxer but a mentality which is interested in many and varied subjects and who finds himself at home on topics of conversations totally at variance with the profession he has been pursuing."

On inquiring from Miss Buell about her appearances abroad she told us that the concerts in London were the ones which she prized most. "There were four very wonderful concerts in London," mused the pianist, "and several private causeries. The causeries are becoming quite the rage and fashion. At Wigmore Hall I featured the Phantasie works of some of the great masters and I found that they were received with enthusiasm. My season was a most interesting one and a full one . . . I had as many as seven appearances in one week."

"And this season . . ."  
A smile illuminated Miss Buell's face as she made answer: "In November, in fact on the twentieth of that month, I

will give a concert in New York and I will present, among other things, some of the works which were favorites abroad. And then, after what I would consider a considerable tour, I will go to Europe in February bound for Germany and



DAI BUELL,  
pianist, whose recent success abroad has brought more engagements for this season. She will give her New York recital on November 20, then fulfill other American dates, and leave in February for concerts in Germany and France.

France. In March I will go to Amsterdam, Berlin, Paris, Hamburg, Bologne, Frankfort, and Munich. The great joy of it will be in returning to old friends, for such is the way I feel towards my European audiences. I am devoted to them, and justly so, for they are devoted to me. It is like going home."

"In your various stopping points did you find any inter-

esting music and composers?" was our natural inquiry.

"I found several," replied Miss Buell, her enthusiasm coming once more to the surface, "but one in particular I favor—Ellen Coleman. Her compositions are most interesting and while her works are played a lot abroad she is not so well known in America. For that very reason, aside from the fact that I enjoy her ideas, I brought over three manuscripts which I am going to incorporate in some of my recitals here. There is a great charm, delicacy and simplicity which characterizes her individuality and which appeals to me greatly."

"No doubt your enthusiasm about the composer will be greatly instrumental in getting her known here," we philosophized, and Miss Buell just smiled and said, "That thing 'enthusiasm' is a great thing!"

## Fredricka Pickart Scores in Opera in Italy

Exactly five and one-half months after arriving in Italy, Fredricka Pickart of Gary, Ind., made a very successful debut as Santuzza in Cavalleria Rusticana at Sarrona, Italy, receiving several curtain calls after both the aria and the famous duet. Knowing but a few arias from operas, she learned seven operatic roles during the short time she was in Italy and was to have six performances at Udine several weeks previous to her debut at Sarrona, when the earth-



FREDRICKA PICKART

quake and flood in the valley prevented these plans being carried out. Several maestros of Milan, the manager of La Scala, and the newspaper critics have predicted a highly successful career in opera for this young American.

Mrs. Pickart came originally from Council Bluffs, Ia., beginning her voice work under Walter B. Graham of Omaha, Neb., and, after moving to Gary, continuing under William C. Hall of Chicago and finishing in Milan with Emilio Piccoli.

## Katherine Bellamann Studio Activities

Patrick Henry, tenor, joined the cast of The New Moon, playing in Cleveland prior to its opening in New York. Nancy Trevelyan has been engaged for George Cohan's musical comedy, Billie, to open shortly in New York. Irene Pehling has been engaged for the United Opera Company to broadcast over the Columbia Chain; she will also sing in the Cathedral Hour.

Kurt Engel is engaged for the new Fox Theater in Brooklyn, and Berthe Hebert has been giving novel programs over WOR and WABC; Miss Hebert is teaching in West Warren, Mass.

Laura Janos Feussel has been reengaged as head of the voice department of Averett College, Danville, Va., and Mary Benn will head the voice department of Elon College, N. C. Elsie Falwell has been engaged to teach in Huntington, W. Va., and Agnes Nelson returns to a prosperous studio in Columbia, S. C.

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**Allen Hinckley to Teach**

Allen Hinckley, well known bass-baritone, is to divide his time this season between concert and operatic appearance and teaching a limited number of young singers. Mr. Hinckley has had considerable success with his teaching, his exponents occupy prominent positions in the operatic, concert and teaching fields both here and abroad. Perhaps his success in teaching is due to his own vast experience, he having been at various times a member of such opera com-



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ALLEN HINCKLEY

panies as the Metropolitan, Covent Garden and the Royal Operas of Berlin, Paris and Vienna, etc. The singer has also sung prominent roles at the Wagner Festivals of Bayreuth.

Last season Mr. Hinckley created favorable comment when he sang Wotan in Die Walkure at the Century Theater, in company with Johanna Gadske and Paul Althouse. According to the American: "Allen Hinckley gave the best demonstration of style and declamatory skill," while the New York Staats Zeitung commented: "Allen Hinckley sang and declaimed the part of Wotan in excellent style. His voice rang through the theater with wonderful effect."

And speaking of this one role brings to mind his extensive repertory, which includes: Rheingold, Walkure, Siegfried, Götterdämmerung, Tannhäuser, Lohengrin, Flying Dutchman, Meistersinger, Parsifal, Aida, Faust, Don Giovanni, Marriage of Figaro, Fidelio, La Juive, and The Huguenots, as well as others in Italian, German, French and English.

Mr. Hinckley's career is an interesting one. Even before he left college he had decided on an operatic career. In his final year the young student left college and joined various opera companies where he could obtain the routine work necessary for a start. He got along famously and it was not long before he tried his fortune in Germany. He advanced even more rapidly there and soon made his debut at the Hamburg Stadttheater as King Henry in Lohengrin. The young singer became so popular with both the management and public that he was engaged as a regular member of the company for five years.

Young Hinckley was ambitious, so during his second year at the opera, he wrote a letter to Cosima Wagner, widow of the famous composer, asking how he could sing at Bayreuth. She invited him to come there and study a Wagnerian role she might select, but said his engagement would depend on ability to interpret the role. The following summer found him on the spot and studying Hagen, under Frau Wagner's supervision, which role he sang at the festival that year, and the following year that of King Henry five times and Hunding twice. These Bayreuth appearances meant much to him, and engagements at Covent Garden, Munich, Vienna, Dresden, Frankfurt-am-Main, the Metropolitan Opera Company, Vienna, Paris and Berlin followed. He also has appeared under the baton of such distinguished men as Richter, Mottl, Muck, Nikisch, Strauss, Mahler, Toscanini, Campanini, Hertz and Beecham.

Therefore, those studying with Mr. Hinckley may be sure of a training that is not alone thorough, but one enriched by actual concert and operatic experience as well. Mr. Hinckley is still active in the singing field, his appearances last season receiving the highest comments from the press. K.

**Beethoven Symphony Notes**

David Stanley Smith, dean of the Yale School of Music, and Rudolph Ganz, conductor and pianist, are interested in the Beethoven Orchestra's plan of rotating American compositions around the country among the other symphony orchestras, and have joined the American Compositions Committee, which includes Van Hoogstraten, Hadley, Hertz, Hanson and many other prominent musicians.

Charles Haubiel, whose Karma will be played by the Beethoven Orchestra, under Zaslavsky, is at work on a new light opera, Etherea, which is being written in collaboration with Maria Leonard, niece of G. Schirmer, the publisher.

The composition is a satire on Wall Street. Andree Vaurabourg, wife of Arthur Honegger, guest conductor of the Beethoven Symphony, will be one of the many prominent soloists to appear with the orchestra this season.

**Roeder Concludes Summer Course**

The six weeks' summer course for pianists given by Carl M. Roeder at the Barrington School in the Berkshires closed, after a very successful season, with a final students' recital.

The beautiful buildings and spacious grounds of the school, so long known as the famous Searles estate, were at the complete disposal of the students, who were able, under such ideal conditions, to combine recreational pastime with intensive work in music. Weekly programs were given in the auditorium of the school by the young artists of the class, and, supplementing these, were recitals by such well known pianists as Katherine Bacon and James Fiskin. All the concerts were largely attended and greatly enjoyed by invited guests from Great Barrington, Pittsfield and the nearby vacation surroundings of this attractive region. In addition, the class had the privilege of attending the chamber music con-



CARL M. ROEDER  
(seated) and a group of his summer class pupils at the Barrington School in the Berkshire Hills.

certs of the Berkshire Playhouse Trio at Cummington and the South Mountain Quartet at Pittsfield. Thus an artistic environment was enjoyed by the students.

Mr. Roeder, after visiting at North Conway in the White Mountains, has returned to New York to resume his regular classes.

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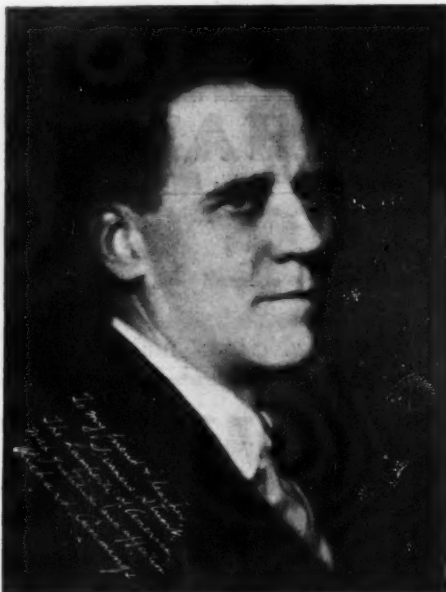
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In a recent interview Francis Stuart mentioned three of his pupils whom he considered competent to teach, along the Bel Canto line, as learned by Mr. Stuart from the great maestro, Francesco Lamperti, the elder.

One is Richard Cummings. Mr. Cummings has been Mr. Stuart's assistant at his Carnegie Hall studios for the past ten years and has taught his classes while Mr. Stuart spent his summers in California. He has been an earnest listener at all technical lessons, having been the official studio accompanist. Mr. Cummings does not claim proficiency as a pianist, but has done the routine work very satisfactorily, thus giving him an unusual opportunity for observation.

"Mr. Cummings came to me from an up-state town," said Mr. Stuart, "as a boy. He had been studying with an incompetent teacher and his voice was in the early development stage. He had been singing a tenor part with three mature voices. As a result I found the voice badly strained, although I recognized the beautiful quality and the innate talent. At the end of a year's study the voice still sounded strained. I told him he needed a throat doctor or a head doctor. By the law of elimination, we tried the throat doctor. He found that the chords had been stretched and that they crossed at the top. His is a con-



RICHARD CUMMINGS,  
assistant to Francis Stuart

dition which seldom improves, meaning the complete loss of the singing voice.

"At my advice, Mr. Cummings gave up the thought of becoming a public singer. He devoted himself to the organ. He worked in an office during the daytime and did his studying and practice in the evening. He never lost touch with my studio, running in at odd times to sing lightly and to play the simple accompaniments. He became proficient as an organist, having held several positions at the larger Catholic churches. He also improved his piano work so that he could do all the routine work at my studios. The teaching he has done and the listening and observation have improved and strengthened his voice so that now, within a limited compass, he sings artistically with a full, healthy tone.

"Twenty-six years ago he came to New York without money, with poor health, without a friend, but now he has a first class church position, many pupils singing before the public, a comfortable bank account, all of which is not a bad record, to my way of thinking." R.

**Boston Symphony Notes**

The Boston Symphony Orchestra, under Serge Koussevitzky, will open on October 5 next, in Symphony Hall, Boston, what will probably be the busiest musical October Boston has ever had. This will be the forty-eighth season of the Boston Symphony Orchestra. Both the Friday afternoon and Saturday evening series were solidly subscribed last spring. There will also be a series of five Monday evening and five Tuesday afternoon concerts, and Pension Fund Concerts on Sunday afternoons.

Serge Koussevitzky will give a recital on the double-bass, his second American appearance with this unusual instrument, on Monday evening, October 15.

The season of Sunday afternoon concerts in Symphony Hall will be opened by Fritz Kreisler on October 14. On the following Sunday, Geraldine Farrar will sing, and on Sunday afternoon, October 28, there will be a concert by The English Singers.

Vladimir Horowitz, phenomenal young pianist who created a sensation last season, will return for a second recital in Symphony Hall on Sunday evening, October 21. Therein will bring to Boston on Sunday afternoon, October 7, his new invention whereby he makes music by movements of his fingers in the air. On Sunday evening, October 28, Pompeo's Band will give a concert, with Maria Mantovani, soprano, as soloist.

**Berlin Philharmonic Engages Crooks**

The Berlin Philharmonic Orchestra has engaged Richard Crooks as soloist at one of its fall concerts. Other distinguished artists to appear with this organization during the season include Henri Marteau, Claudio Arrau, Heinrich Schlusnus, Lucy Caffaret, Marta Linz, Georg Bertram, Maria Basca, Enrico Mainardi and Mafalda Salvatini. The conductors will be Oskar Fried, Franz Mikorey, Jssy Dobrowen, Hans Weisbach, Ernst Wendel, Leopold Reichwein, Leo Blech, Richard Richter, Franz von Hoesslin and Ernst von Dohnanyi.

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## Paul Whiteman Visits Boston

Will Feature Gershwin Concerto—Largest Carillon in Country Installed at Springfield—Ampico Hall Opens—Koussevitzky Recital in Offing

BOSTON.—After filling a Revere Beach engagement on Labor Day eve, Paul Whiteman and his orchestra came to the Metropolitan Theater, where they delighted huge audiences from September 7 to September 15. The maestro has undergone a great loss of weight, with a complementary gain in poise. The poise will serve him well during the coming season, for Mr. Whiteman will continue his activities on the concert stage. He plans to feature George Gershwin's Concerto in F for orchestra and pianoforte, and a new piece, Metropolis, by Grofé. Those who are interested in jazz and its ramifications, look forward to Mr. Whiteman's performance at Symphony Hall on December 9.

Mr. Whiteman's present program, with which he terminates his pre-season wanderings, includes a dreamy rendition of Chiquita, and a medley of old Whiteman favorites extending as far back as Japanese Sandman. Among the soloists special mention may be made of Helen Kennedy, jazz soprano, and George Dewey Washington, negro baritone.

### SPRINGFIELD CARILLON

On September 16, the largest carillon in the United States received its dedication at the new Trinity Church of Springfield, Massachusetts. The sixty-three bells will be controlled by Mrs. J. Edward Snyder, Jr., who has just taken a carillon course under Ruth Conniston of the Park Avenue Baptist Church, New York. The keyboard is supplied with an electric control, so that the instrument can be set to play at any given hour, even though Mrs. Snyder be absent. The largest bell of the carillon weighs five tons, and the foot-clapper weighs 300 pounds.

### BIG BOSTON BRANCH FOR AMPICO

On Monday, September 10, Ampico Hall opened its doors. Here the American Piano Company displays the Mason & Hamlin, Knabe, and Chickering pianos, and the Ampico reproducing piano, which during the past year has been used here for study purposes at Harvard, Boston University, Wellesley College, and the New England Conservatory of Music. Louis C. Wagner, long a prominent figure in the American Piano Company, will manage Ampico Hall. Mr. Wagner hopes to hold many musical affairs in the new hall, and to make it a sort of informal musical center. Among other things, he will institute a series of free music lessons for children in and around Boston.

### ANOTHER KOUSSEVITZKY RECITAL

During the coming season Serge Koussevitzky, conductor of the Boston Symphony orchestra, is expected to give another double bass recital. Henry Casadesu, who played the viola d'amore last season as soloist with the Boston Symphony, will assist. Mr. Koussevitzky is the most renowned double bass virtuoso in the world, and M. Casadesu is a very prominent member of the Société des Instruments Anciens.

### CHICAGO OPERA FOR BOSTON

Although the Chicago Civic Opera has already announced its repertory, the Boston Chicago Opera Association has not yet officially selected the operas which will be performed during the regular two weeks' season in Boston. Likely choices are Mozart's Marriage de Figaro and Don Giovanni, Bellini's Norma, Verdi's Aida, and one or two Donizetti revivals. Among the moderns we may have Ravel's Spanish Hour, Honegger's Judith, Strauss's Rosenkavalier, or Debussy's Pelléas and Mélisande. W. L. G.

### Guilmant Organ School Reopens October 9

Dr. William C. Carl who has been in Paris securing novelties for the coming season, and being largely entertained while there, has now returned to New York to complete the final arrangements for the reopening of the Guilmant Organ School, scheduled for October 9. The application list is already large, and those preparing for the free Berolzheimer Scholarship competition include students from many distant points.

The playing of organ accompaniments will be stressed this season, and Dr. Carl will include this at the sessions of his master class, along with many other subjects of practical value to the organist. The History of the Music of the Church is to be introduced in the general plan, and Dr. Carl will give a series of lectures on the standard oratorios and their interpretation. The lecture course also includes Hebrew music to be given by Willard Irving Nevins.

The schedule of the complete course, leading to graduation, is planned so that it is equally valuable to persons who have studied the organ, or are beginning the study of that instrument for the first time. Its purpose is to give a thorough education to those who wish to study the organ in its many phases.

Fifty Guilmant School graduates hold important positions in New York City. Hundreds hold similar positions throughout the United States. The contest for the free Berolzheimer Scholarship will be held on October 5. Applications should be sent at once as the list closes in a short time.

### Lester Donohue Returns

Lester Donohue, who has been playing the Hammond piano all over Europe with great success both for himself and for the piano, arrived with Mr. Hammond on the Augustus early in September and motored directly to Gloucester in the same car in which he and Mr. Hammond travelled from Hamburg to Naples. Mr. Donohue reports that they enjoyed their stay in Lord Berner's house in Rome, but found the weather there terrifically hot and were glad to be returning to America. He will spend his Christmas in Los Angeles, but expects to play the Hammond piano in New York, Boston, and other cities of the East, to introduce it as it deserves to be introduced in America after its successes in Europe.

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INFORMATION AND BOOKLET ON REQUEST



**PAUL ALTHOUSE,**  
and Josef Frischen, conductor of the Symphony Evenings at Norderney, Germany, where the American tenor recently scored a tremendous success as soloist. Mr. Althouse will be back in Europe next spring and summer for a number of operatic and concert bookings.



**ARTHUR BAECHT,**  
violinist and teacher, enjoying himself during his vacation in the Adirondacks. He has resumed work in Newark and the Oranges (New Jersey).



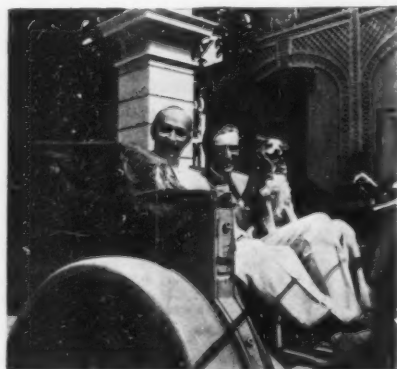
**ERMINIA LIGOTTI,**  
soprano, summering 'mid beautiful surroundings at Ocean Grove, N. J., deeply engrossed in the score of Lohengrin, as she is adding the role of Elsa to her extensive repertory.



**DEVORA NADWORNEY,**  
contralto, who divided the summer vacation between Maine and Pennsylvania. She is now ready for a busy season.



**MARTHA ATTWOOD,**  
soprano of the Metropolitan Opera Company; Stuart Ross (left), Frederick Bristol (center) and Alessandro Alberini, vacationing at Harrison, Me. Mr. Alberini is playing the Italian game, Mora, with Mr. Bristol.



**TWO MUSICIANS AT MONTE CARLO**  
Jan Smeterlin (left), the Polish pianist, and Alexander Tscherepne, the young Russian composer-pianist, with Mr. Tscherepne's Riviera-famed pet dog, Maud, a Russian importation. (Photo Paul Bechert)



**MR. AND MRS. OSSIP GABRILOWITSCH,**  
who recently returned from California, where Mr. Gabrilowitsch conducted the San Francisco Symphony Orchestra in a series of six summer concerts in San Francisco and San Mateo. The concerts in San Mateo took place in the open air, while those in San Francisco were held in the huge Civic Auditorium before audiences numbering 7,000 to 8,000 people. During October and November Mr. Gabrilowitsch will fill engagements as pianist throughout the United States, and in December and January he will conduct the Philadelphia Orchestra during the absence of Mr. Stokowski. During this period, Mrs. Gabrilowitsch (Clara Clemens) will appear as leading lady in several of the most important plays given by the newly-organized Detroit Civic Theater. In February Mr. and Mrs. Gabrilowitsch will leave for Europe, where Mr. Gabrilowitsch has accepted a number of important engagements as conductor and pianist during the months of February, March and April.



**RUTH BRETON,**  
"artist and magician of the violin," who aroused the public and critics of Havana to the highest enthusiasm by her "exalted impassioned playing" at her two appearances there in July. Miss Breton has met with equal success wherever she has played both in Europe and America.



**HARRIET FOSTER,**  
well known contralto and teacher of New York, who has been enjoying a delightful vacation as the guest of friends at West Point, N. Y. Mrs. Foster returned to New York the middle of September to prepare for the re-opening of her studio on October 1.







VERA CURTIS,

as Santuzza, a role she sang with the Cincinnati Zoo Opera Company this past summer with marked success. One of the critics commented: "Vera Curtis, as Santuzza, in perfect voice and giving to the role all the emotional expression it requires and a great deal more than it usually receives, carried her audience irresistibly. She gives to the part a human touch that is appealing in its intensity." (Photo by Hoffman Studio)



FREDERICK R. HUBER

(left), director of station WBAL, and Herbert A. Wagner, owner of the station, photographed on the links of the Lake Placid Club, where Mr. Huber was a guest of Mr. Wagner this summer. Mr. Huber also is Baltimore's municipal director of music, managing director of the Lyric Theater, and an official of the Peabody Conservatory of Music.



LENORA SPARKES,

concert artist, on vacation in the Adirondacks preliminary to her concert tour which begins October 1. Miss Sparkes enjoys gardening and is seen here among her flowers.



MARTHA BAIRD, pianist (at the left), Marcia van Dresser, and Lady Maud Warrander at lunch in the garden of Lady Warrander's London home on a warm summer day.



FREDERIC JOSCLYN, baritone, now under the management of Betty Tillotson, who has been engaged for a concert this season in St. Louis.

LEWIS RICHARDS (left), pianist and harpsichordist, and Henri Verbrughen, conductor of the Minneapolis Symphony Orchestra, in front of Mr. Richards' home in Santa Monica, Cal.



JOHN HUTCHINS' ASSISTANT IN SOUTH DAKOTA.

William Orth, assistant to John Hutchins, vocal diagnostician, and Bernice Frost, whose book of children's pieces was recently published by Schirmer, after a round of golf on the Mitchell Country Club Course, Menno, S. D.



RADIE BRITAIN,

composer-pianist and her pupil, Elizabeth Jamison, in Amarillo, Texas, where Miss Britain has been conducting a summer class with splendid results. Miss Britain re-opened her studio at the Girvin Institute in Chicago on September 10.



FRANCES HALL

(seated, in the center) and her summer master class in piano at Erie, Pa. Miss Hall plans to return to New York about October 1.

WILLEM MENGELBERG,

distinguished Holland conductor, who sailed for the United States on September 18 to resume his post with the New York Philharmonic. Mr. Mengelberg has spent the summer at his Chalet in the Engadine, Switzerland. (Right) Studying a botanical symphony? (Below) Left to right: Rubin Goldmark, Mr. Mengelberg and Ellen Bottenheim, daughter of Sam Bottenheim, and, in the corner picture, another jolly luncheon party, of which Mr. Bottenheim is also a member.



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American Art in London**

"A one-time American infant prodigy has just succeeded in accomplishing much to raise the prestige of American art in Europe," stated a dispatch from London in the Buffalo Evening News of July 14. "She is Ruth Kemper," continued the London reporter, "young and attractive violinist of Salem, W. Va., a Daughter of the American Revolution. What Ruth Kemper did was, at her recital at Aeolian Hall, to show a well versed British concert audience that young America is capable of playing the musical classics like the Bachs, the Cesar Francks and the Lalos, with just as great ease as they render the rag-time and jazzes of the Berlins and the Gershwins."

After declaring that Miss Kemper's parents were descended from Colonial stock enabling her to establish eight different ancestral lines in the Daughters of the American Revolution, the London writer traced the violinist's career from the time of her first public appearance as an infant prodigy at the age of four to her appearances with orchestra and her engagements in recital in most of the large cities of the United States. "Originally," continued the dispatch, "the girl came to Europe to finish her studies with Ysaye in Belgium. There she met Ysaye's American girl-student wife and herself became one of the great master's best pupils. Later she decided to appear



RUTH KEMPER

(right) with Mrs. George O. Seward at the latter's home in Sussex, England.

for the first time in London. As a result of her concert here, a tour has been planned which will take her through the principal British cities, later ending in renewed appearances in the United States after her European engagements."

of Hindu folk-lore and music, and that although he has utilized but few authentic themes, he has attempted to give his score the characteristics of the music of India. The book calls for incidental music throughout its four acts, and it is understood that the score contains some twenty-five or thirty numbers.

Reinald Werrenrath, on the day he arrived from Europe, received a telegram requesting him to give a summer concert at the State Normal School at Normal, Ill. The date was August 8, and was filled before Mr. Werrenrath went to his Adirondack camp at Lake Chazy, where he is completing a luxurious new camp. On August 17 Mr. Werrenrath gave a recital at Lake Placid.

**Effa Ellis Perfeld Resumes Teaching**

Effa Ellis Perfeld has returned from a seven weeks' vacation at her farm at Schoodic Lake, Me., near Brownville. Her teachers and sight singing classes will begin on September 24. Admission to Observation Hours may be made through telephoning Mrs. Perfeld.

**Artists Everywhere**

Salvatore Avitabile will be represented by two vocal pupils, Pauline Turso, soprano, and Evelyn MacGregor, contralto, in excerpts from the operas Cavalleria Rusticana, Otello, Aida, and Il Trovatore, at the September 30, operatic performance in Werba's Jamaica Theater; Bertini, tenor, and Interrante, baritone, will also appear.

Esther Dale, soprano, will give her first New York recital this season at Town Hall on the night of October 2. Miss Dale has prepared a program of unusual interest that includes American songs, German lieder, and a touch of the modern in a group of three songs by Arthur Honegger, noted Swiss composer, who is coming to this country in January for his first American tour.

Irene Dunne, leading lady in the new French musical production, Luckee Girl, which opened at the Casino Theatre, New York, September 15, is a product of the Ellerman-Coxe studios, having been under their instruction for several years.

Amy Ellerman, contralto, Calvin Coxe, tenor, Dicie Howell, soprano, and Edwin Swain, baritone, have been engaged to give a concert at Lakeland, Fla., October 1.

Jessie B. Gibbs and Margaret Hopkins, directors of the Music Education Studios, have returned from Vermont, where they spent the summer. The studios opened September 20. There is already a large enrollment in the piano, voice, violin, cello, dancing and other departments, with A. Guinther as teacher of the guitar. The Art department is under the direction of Louise Southwick, and dramatics under Helen Ashley-Smith. These have been added to the school curriculum, with further additions to the teaching staff.

Jeanne Gordon recently returned from Europe on the Mauretania, and went immediately to her home near Chatham, Ont., for the balance of her summer vacation. A long tour through Canada is planned for the contralto early in the season.

Helen Grattan, one of the many young artists who coach with Frank La Forge, is spending the summer abroad. She left Paris on August 15 to tour German and Austrian musical centers.

Louis Graveure, after successes as an operatic tenor in Germany, returns to the concert field in this country, opening in Richmond, Va., October 8. He will give a New York recital at Town Hall on October 11.

Grace Hofheimer has returned from her vacation and has resumed teaching at her New York studio.

Myra Mortimer, contralto, whose European engagements do not permit other than six weeks for her American season, will arrive in New York on February 15, 1929, and will make her first appearance of the season in Danbury, Conn. She will then entrain for Canada where she will fulfill numerous engagements in the Dominion, terminating her Canadian tour on March 7 with her last concert in Montreal. She will then return to the States and appear in Hastings, Neb., Jackson, Tenn., and other cities in the South. Mme. Mortimer will again be accompanied by Coenraad V. Bos.

Charles Naegle, American pianist, recently presented a joint program with Zlatko Balokovic, violinist, at Stillington Hall, Gloucester, Mass., in the interesting Stillington Hall series. The same program will be repeated at the Mrs. Joseph Leiter home in Beverly Farms.

Ilza Niemack, violinist, will begin her concert season on September 26 in Ellendale, N. D., when she will play for the State Women's Federated Clubs convention. This will be followed by engagements in Sioux City and Ames, Ia.; Hastings, Neb.; Jackson, Tenn.; Dayton, O.; Clarksburg, W. Va., and Danbury, Conn.

The Pennsylvania Grand Opera Company has secured Stanislaw Vesta, tenor, well known in opera abroad, as a member of the personnel for the coming season. His first appearance in America will be in the Russian opera, Kovantchina.

Elliott Schenck has contracted to conduct the enlarged orchestra for the first four weeks of the coming season at the Hampden Theater. As has been stated in the MUSICAL COURIER, Schenck is composing the incidental and entre-act music for Mr. Hampden's forthcoming production, which is based on the life and doings of Buddha. Mr. Schenck states that he has gone deeply into the subject

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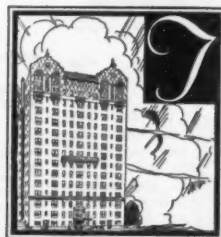
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## Prospects and Retrospects By George Liebling

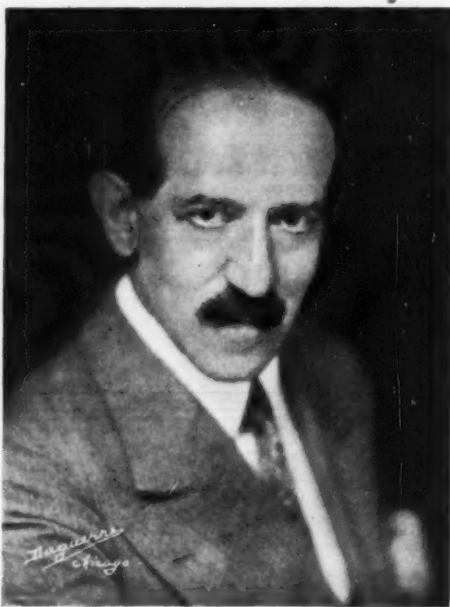
Distinguished Pianist-Composer in an Interesting Chat on Matters Musical—His Coming Season

Among the many prominent European musicians that have in recent years made America their permanent home, George Liebling, formerly of Berlin, London, Munich and Rome, arrests attention as a personality at once forceful and energetic, congenial and sympathetic. Though he has lived long enough to have studied with Liszt, Kullak and Rubinstein he seems to have discovered the fountain of eternal youth; his enthusiasm, optimism and ceaseless activity could serve as a model for young people about to tackle the serious business of art.

Seen recently in his studio in Kimball Hall, Chicago, his headquarters since his arrival in America four years ago, (though his concert tours during that time have taken him the length and breadth of the land) Mr. Liebling was, despite the sultry August weather, in his characteristically cheerful and communicative mood and entertained the MUSICAL COURIER representative in a manner fully worthy of a member of a family equally well known for repartee and conversational gifts as for musical talent.

### THE TRIP TO AMERICA—SOME REFLECTIONS

In an animated and colorful manner, with many a twinkle of the luminous black eyes, the pianist-composer described his migration to the new world. Said he: "When in October, 1924, I said good bye to Berlin in a Beethoven recital,



GEORGE LIEBLING

and shortly afterward boarded the steamer Resolute, I was in a resolute mood, for I intended to discover and conquer territories hitherto unknown to me, though I had traveled and concertized throughout Europe and in Africa. My brothers, Max, of New York, and Emil, of Chicago, had come to this country many years before and had established reputations as musical pioneers, and now I, the baby of the family—eleven in all—was following their trail and becoming the standard bearer of the Lieblings. Emil was dead, Max had retired from active work, and his gifted children, Estelle, Leonard and James, were engaged in teaching and musical journalism respectively. So as we say in America, it was up to me. When we reached New York harbor the ship was boarded by a little army of port officials and reporters, and the latter dignified me with an interview. "How do you like America?" I was asked. Inasmuch as I had never been here before (though I had twice been offered American tours, which my European engagements made impossible) I thought the question somewhat premature, but answered it as best I could, saying that I liked every country that I visited and that I was sure I would like this one, as my brothers liked it and it liked my brothers. I was much more interested in the question how America would like me, and now after four years I am happy to be able to answer that question to my entire satisfaction. I have often been told that I possess the true American spirit, and I am very proud of that. When the reporters asked me where I was born I said, "by mistake in Germany, but I hope to make up for the youthful error." They seemed to like the answer, and also a little anecdote I told them in connection with my revered master, Liszt. You know Liebling is the German for favorite or darling—well, when I came to Liszt said, 'At last I have a pupil who will be able truthfully to say that he was my Lieblings Schüler—favorite pupil.'

### "FLASH LIGHTS"

Discussing his activities since coming to this country and asked what he considered his most gratifying successes here, the artist reflected for a moment and then replied:

"If I look back on my most thrilling moments of artistic happiness in America I recollect three 'flash-lights' in particular. I can still hear the applause of about 4,000 people at the Metropolitan Opera House in New York on November 22, 1924, after I had played the E flat concerto of Liszt. Recalled many times, I was greeted with shouts of 'encore' and the waving of myriad handkerchiefs. I was equally deeply moved by the cordiality of the Bostonians when I appeared with the Boston Symphony orchestra under Koussevitzky in February of this year, and when, after the Beethoven Symphony Orchestra under Georges Zaslavsky had performed the introduction to my opera, Children of Truth, at Carnegie Hall last March I was called upon re-

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peatedly to acknowledge the appreciation of the audience and the orchestra from the box in which I sat. Of course I mention these incidents solely because of your question, and since you seem to think it will be of interest to your readers to know an artist's inner reaction to demonstrations such as I have related. I shall never forget those happy moments. An artist needs them in order to live and to work and create new compositions. Encouragement of that sort is the nourishment of the artistic mind and soul; it is an inspiration to us."

Here then was a master pianist, a musician who has presented the world with a great number of valuable piano compositions, songs (about 100), as well as instrumental and choral works including operas, concertos, sonatas and masses, admitting with the utmost candor that the favor of the public was as the breath of life to him. This glimpse behind the scenes in the life of an artist was most interesting psychologically.

#### PROGRAMS AND INTERPRETATION

"In making up my programs I do not give preference to any special composer, though occasionally I select one composer for an entire recital," went on Mr. Lieblich. "Which reminds me that in London I once gave a series of Beethoven, Chopin, Schumann, Mendelssohn and Liszt programs, ending with one composed entirely of my own works. While I doff my hat to old Mr. Tradition I believe in individualizing in interpretation as much as possible; in spite of what many critics might say, 'I love to play my own Beethoven, my own Chopin,' and so on. After all, you know, we artists devote our lives to the study of the masters and ought to know a little something about them. If you want elucidation of a legal point you go to a jurist, for medical information you consult a doctor, etc. So I say, if you wish to know how the music of the masters should be interpreted, come and hear us play it."

#### THE TEACHER'S MISSION

"Yes, I love to teach—I think it is one of the noblest branches of any profession. I have derived great pleasure from my lectures on musical subjects at universities and colleges, and from the master classes I have held from time to time. I feel a mission in me to bring home to young students the value of my personal experiences and the knowledge gained from them. At my lectures I generally begin with musical matters and finish with advice on concentration in study, pointing out that with seriousness of purpose and enthusiastic application the greatest heights can be reached—and only that way."

"One time," (and the black eyes took on that irresistible mischievous look) "a lady rushed up to me after a concert and exclaimed, 'I am dying to take a lesson from you.' Seeking to calm her I said, very quietly, 'take the lesson first.' She did, with the result that she is still living and has taken many more lessons, thus having found a formula for eternal life and youth."

#### WHAT WAS LEFT UNSAID

These and many other witty and valuable thoughts found their way easily and naturally to utterance. Things that Mr. Lieblich, for obvious reasons, did not mention were that many of his fine songs have been sung by such artists as Gigli, Elsa Alsen, Nina Morgana and others; that his two violin sonatas have been played with great success by Leon Sametini and Fritz Renk in Chicago and by Joseph Coleman, a brilliant Auer pupil in New York; while his numerous pieces for piano, violin and cello have appeared on many an artist's program since he came to America. Gina Pinnera, well-known New York concert singer, has selected two Lieblich songs, Thee and Lullaby, for her Carnegie Hall recital in October.

Among his engagements for the coming season Mr. Lieblich is booked for a Pacific coast tour during November and December, which will include appearances with the San Francisco Symphony and Los Angeles Philharmonic Orchestras.

#### Phyllis Kraeuter Enjoys Vacation

Phyllis Kraeuter, cellist, of the National Music League, has spent the summer at South Mountain, and is shown here enjoying one of her favorite pastimes. Miss Kraeuter was soloist with the South Mountain Quartet at the Sunday afternoon gala concert in the Temple of Music, under the



PHYLLIS KRAEUTER  
photographed on Lake Shaftsbury, Vt.

direction of Willem Willeke, on August 12. She also played in the sextet which gave Schoenberg's number with such acclaim on the same afternoon's program, the other players being William Kroll and Carl Kraeuter, violins; Conrad Held and A. S. Coolidge, violas, and William Willeke, cello.

#### Lillian Hunsicker Returns from Europe

Lillian Hunsicker, soprano, returned from Europe on August 31 after an interesting summer abroad. She attended the Bayreuth Festival, and states that she especially enjoyed Nanny Larsen Todsens's Isolde. Following Bayreuth, Miss Hunsicker visited Rothenberg, the oldest town in Bavaria, after which came Berlin, where she was entertained by the family of Coenraad V. Bos. There also was a week's motor trip through Switzerland, with a thrilling ride through the Alps via the Grimsel Turka Pass, and a day spent at the Olympic games at Amsterdam. England also was visited, with one week devoted to London. Miss Hunsicker returned home on the SS. Resolute and gave a recital on board ship for the benefit of the Seaman's Fund.

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## Music on the Air

### A NEW ENTERPRISE

After having catered more or less, during the summer months, to music-lovers interested in compositions written in lighter vein, the National Broadcasting Company (WJZ) has the noble intention of trying out a scheme in connection with its educational schedule, to be known as Programs of Newest Publications, under direction of Marie Damrosch, by which the more serious musicians can become acquainted with some of the most worth while compositions recently published by such of our American music publishers who have the courage to accept works even when these do not give promise of large financial returns.

In offering to compile these programs and to rehearse them with artists carefully selected, Marie Damrosch hopes to reach the ears of professional artists, teachers, pupils, as well as amateur music-lovers, who are looking for modern songs and shorter instrumental numbers and who find that they cannot give time for many hours of search among the piles that fill the counters of the retail music stores.

A half hour will be devoted to this project every Sunday afternoon until October 21; they began on September 16. These six trial-programs must necessarily be limited to shorter compositions owing to time, but they are to be interpreted so as to please even the composers themselves, and whenever possible the latter will be invited to assist at the performances of their own works.

Certain it is that the name of Damrosch can be linked with the most outstanding progressive ventures in the radio educational field.

### ON TURNING THE DIAL

SEPTEMBER 10 to 16—The strains of Rigoletto were heard over WOR on the regular United Opera series. In the curtailment of some of the score we were glad to note, however, that the curt descriptive portions allowed for more than the usual sixty minutes' inclusion of a score. Ivan Ivantsoff, whose baritone we had heard over NBC, impersonates the Jester as few can over the radio; Adele Vasa, as Gilda, finds in this role an accurate medium for her voice, although sometimes hard and wavery. Prior to this entertainment came a tribute to the talent of women—as featured by several female artists performing only works of this sex; Chaminate, Strickland, Branscombe and Holmes were the choice. The psychology which John McCormack offered Wayland Echols (who entertained during the Eveready hour) to "starve in London for a year for the sake of fame," is

perhaps not new to most singers. The sad part of it is that not all become famous as has Mr. McCormack, despite the fact that Mr. Echols has formed a niche quite his own. If he continues singing as he did this night over WEA, who can tell where his fame will lead to?

There were many who were glad to tune in Wednesday night, on WEA for the purpose of hearing the Revelers, who had recently returned from abroad. The rather spectacular way which this ensemble has risen to fame should be a source of great joy and hope to real talent on the radio. It was radio which brought these young men together, and they now have to their credit, appearances at the Folies Bergere—memorable and colorful place.

Then for three days we turned and turned the dial and heard excellent dance music (and only dance music) with the exception of the Stromberg-Carlson hour and the NBC Revue. But on Sunday there was much to delight a musical soul. The first of the six Damrosch programs of new publications was heard with pleasure. The house of Schirmer was represented with Creighton Allen in the lead as composer and performer. Mr. Allen is known for a talent which is imaginative and colorful. The selection of the works was done by Miss Damrosch, and, needless to say, showed musically taste. Later in the day we enjoyed portions of Norma but could not stay long enough to hear who was the competent coloratura. In the evening Graham McNamee was again an Atwater Kent feature, preceded by the new series, figuring Reinald Werrenrath, in an instructive course of vocal music. The great cry for valuable material on the radio seems to be heeded—another proof that if the public cries hard and long enough it will get what it wants.

## Music and the Movies

### High Lights of the Week

The big thing of the week was the opening of Al Jolson's second picture, *The Singing Fool*, at his old home, the Winter Garden, on Wednesday night.

Roxy and his Gang were heard in a program of Jerome Kern's compositions at the opening of the Radio Show.

The finale of *Rhapsody in Red, White and Blue*, a revue at the Capitol this week, is in the form of an eulogy to Sousa, and is based on his famous composition, *Stars and Stripes Forever*.

The Vitaphone and Warner Brothers now have an hour on station WOR every Monday night for twenty-six weeks; it began September 17. Al Jolson was the first entertainer. *Beggars of Life* comes to the Paramount September 22.

### The Mark Strand

The program at the Mark Strand this week is, on the whole, not as entertaining as is usually the case at this theater. This is due in part to the fact that the mechanical reproduction of the musical accompaniment for the feature picture, *The Whip*, does not register particularly well. Then, too, there is very little plot to the picture itself, and what there is lacks originality.

The Topical Review and the Movietone News are interesting features, and this week is no exception. The Vitaphone presentation of *The Crooners in Crooning Along*, *Kitty Doner in A Bit of Old Scotch*, and the Foy Family in *Chips of the Old Block*, are other attractions. The orchestra opens the program with a prelude and the offerings are concluded with an organ solo.

### Roxy's

After our enthusiasm over last week's program at Roxy's this week's offerings seem far below par. First of all the picture is not one of the best, then the prologue, called *Tin Types*, lacks the real interest one expects these days at this house, and even the Roxyettes, although fine in the "Parade of the Wooden Soldiers," are not as well trained in their part of the prologue.

However, the orchestra gives an excellent interpretation of Gershwin's *Rhapsody in Blue* (special arrangement by Maurice Baron), and Gladys Rice makes much of Man-Zucca's *Rachem*, assisted by the Roxy Chorus and Ballet Corps. Paderewski's *Menuet* is very pleasing, and the magazine and newsreel always hold the interest of the audience. The feature picture is *The River Pirate*.

### Chopin and George Sand at the Shubert Theater

Monday evening, September 10, started what will very probably be a long run of *White Lilacs*, a musical romance having for its theme the love of Frederic Chopin and George Sand. The production is under the Shuberts, at the Shubert Theater, and in the genre of the successful Shubert piece, *Blossom Time*.

In addition to the Polish tone genius and the illustrious French literary amazon the cast introduces Heinrich Heine, Meyerbeer, Liszt, Balzac and other notable intellectuals of the period. Their meetings and doings in the Salons of the social leaders are pictured with much verisimilitude and only occasional anachronisms, and sufficient humor of a clean, wholesome kind is dispensed by Heine, Meyerbeer, Dubusson (George Sand's publisher), and Luselle, the favorite tenor at the opera.

Dear old De Wolfe Hopper is responsible for Dubusson—and the anachronisms, and his infectious personality (un-

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dimmed at 58?), his old familiar way of "putting 'em over," his resonant voice and perfect English diction make him as enjoyable as of yore.

Odetta Myrtill, of the French accent, the flair for fiddling and the knack of rendering a very precarious voice most acceptable, is George Sand. She is a capital actress, the kind of a lover all the world loves, albeit a bit too soubretish for an author of the powers of the French novelist. Her violin playing, one of the anachronisms, cast a spell over Chopin at two critical moments of the play—but Chopin was a pianist and perhaps did not know much about fiddle technic.

Guy Robertson, as Chopin, portrays well the high strung, pampered, fretful genius, and sings acceptably; though somehow the idea of Chopin's singing seems to rub one the wrong way. His should be a straight speaking part.

The best vocal work done is by Allan Rogers who takes the part of Luselle, the fated tenor of the day. His tenor is abundantly sweet, and his falsetto is an ornament instead of a detriment. The egoism and conceit of the spoiled singer are depicted by him with fine humor.

Musically there is much to please. Familiar Chopin themes are woven into the skillfully orchestrated score of Karl Hajos, the original portions of which are in the accredited and accepted style of the Neo-Viennese operetta.

In his book Harry B. Smith has naturally idealized the celebrated romance of the two central figures, passing discreetly over the unattractive and sordid phases, and bringing out the sentimental and picturesque elements sufficiently to make it acceptable to the feminine population of the land of the free.

### Burnada Returns

Isabelle Burnada, Canadian opera and concert singer, arrived recently from Paris following a summer spent abroad. She gave her first program at Albert Hall, London, with such success that she was invited to meet their Majesties, the King and Queen of England, and her second concert in the same hall was attended by the elite of London. Two concerts were given later in La Salle Chopin in Paris.

Miss Burnada will appear in October at the Waldorf-Astoria Hotel, New York.

### Captain William J. Stannard Honored

The Pan American Union has received word from Lima, Peru, that Captain William J. Stannard, leader of the United States Army Band, has been decorated with the Order of the Sun. This honor was conferred by the Governing Committee at the special session held in Lima on August 18, when His Excellency, the President of the Republic, Dr. Agostino B. Leguía, the Grand Master of the Order, presided over the session.

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# PIANO AND MUSICAL INSTRUMENT SECTION

WILLIAM GEPPERT, *Editor*

## Columbia's New Line of Radio Sets

The new Columbia radio is here, marking the first step of the Columbia Phonograph Company into this new field. For some time past the trade has been awaiting further news of these new radio products, following the preliminary announcement of the company that the new sets were in process of being made. Much was expected of the new Columbia sets, and it must be admitted that they have fully satisfied every expectation since their arrival.

There are five models in the Columbia radio line, comprising two table types and three cabinet designs. All of these models operate on alternating current, and two of them may, through slight changes, be adapted for direct current.

The designs are original adaptations of the early English and Georgian period styles, embracing beauty of outline without ornamentation, and simplicity without clumsiness. They are purposely designed to fit into the average home, adding a certain unobtrusive art atmosphere.

Even more important is the tonal quality of these instruments. The engineering department of the Columbia Phonograph Company spent many months in experimenting, striving to reproduce a tone in keeping with the high quality of the phonograph reproductions. The tonal characteristics of the new Columbia line are distinctive, and must be heard to be appreciated.

The entrance of the Columbia Phonograph Company into the field of radio manufacture, takes on an added significance due to the prominence of the organization. Columbia has grown steadily in size and importance ever since the early days of the phonograph, when dictating machines and phonographs were interchangeable. The tonal demands of the people of that era were not extensive. The reproduction of any sound was in itself wonderful enough for everyone to overlook its shortcomings. However, Columbia has steadily advanced through experimentation. As a matter of fact the outstanding development of the phonograph industry today, the electrically cut phonograph records recorded through a radio microphone, was first taken up by Columbia engineers.

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new Columbia set-up, covering a wide field of models and an equally wide price range. A descriptive booklet has been prepared by the Columbia Phonograph Company for distribution among its dealers. Moving picture slides for dealer



MODEL C-2

publicity tie-ups are also available upon application to the Columbia advertising department.

Two of the models which seem assured of popularity are depicted with this article.

## Ampico Hall Opens

The formal opening of Ampico Hall in New York was held throughout last week, beginning on Monday, September 10. The event was announced in the Sunday papers, with the result that thousands were on hand on Monday. The throngs continued to pour into the store throughout the week with but little apparent diminution. Tuesday was made an especially gala day with the appearance of the Goldman Band, conducted by Edwin Franko Goldman, during the afternoon in a lengthy musical program.

One of the new features in Ampico Hall is a ticket bureau for leading musical events. No charge is made for services. A teachers' bureau has also been started, as well as an artists' bureau.

## PERKINS BENT-TITE

Here is a veneering glue we know cannot be excelled for use in musical instruments.

A lot of bent work is employed in the manufacture of musical instruments and that is one place where PERKINS BENT-TITE works to advantage on account of its quick-setting feature. No delay is had in waiting for forms, or extra expense incurred in having an extra large supply of forms.

Another thing—most musical instruments are made from highly figured, fancy veneers and these, of course, are harder to lay than the ordinary run of veneers. PERKINS BENT-TITE aids in the laying of such veneers as it helps to avoid checking and cracks and such difficulties and also forms a bond which is unexcelled.

## PERKINS GLUE COMPANY

Factory and General Office:  
Lansdale, Pennsylvania

Sales Office:  
South Bend, Indiana

## Mawalac Beautifies the Cases of Many of the Finest Pianos

A list of the makers of high grade pianos who use Mawalac exclusively would constitute a veritable Blue Book of the Piano Industry. The rich, full-bodied, permanent finish given rare woods by Mawalac has been welcomed by those piano manufacturers who are always on the alert to improve their products wherever possible.

To Manufacturers: Our representatives are experts in the application of lacquer finishes. They will gladly cooperate to help you avoid untried methods and costly experimenting.

## Mawalac The Permanent Lacquer Finish for Pianos and Fine Furniture

### Maas & Waldstein Company

Manufacturers of Lacquer, Lacquer Enamels and Surfacers

Plant, 438 Riverside

Chicago Office and Warehouse  
1115 W. Washington Blvd.



Avenue, Newark, N. J.

Los Angeles Office and Warehouse  
1212 Venice Blvd.



## Piano and Musical Instrument Section

### The "Fun Method" a Profit Maker

A new report of the "Fun Method" school of Kohler & Chase was issued on August 21, covering the entire period from January 10. Bob Allen, manager, said that it was compiled from a daily report of the school and did not include the sales activities of the store. Net piano sales to pupils for the period covered amounted to \$33,534 and down payments on sales to pupils reached the sum of \$6,376. Eighty-eight pianos had been sold to pupils and cash taken in lessons to pupils amounted to \$3,805. The number of pupils enrolled was 240 and 20 per cent. of the pupils had been sold pianos. Mr. Allen predicted a busy fall term for the school.

Regarding other firms using the Kohler & Chase "Fun Method," Mr. Allen said that the following report a very nice increase in their sales through their respective schools: Peffer Music Co., Stockton, Cal.; Howe Music Co., Santa Cruz, Cal.; Martinez Music Co., Martinez, Cal.; Platt Music Co., both in Los Angeles and Long Beach, and J. Raymond Smith, San Francisco. The following dealers made arrangements to start the "Fun Method" school on September 1: Dodson Music Co., Palo Alto; Lee Bros. Music Co., Modesto; Ferguson Music Co., San Jose, Cal.

### San Francisco Radio Show

The sixth annual Pacific Radio Show, given under the auspices of the Pacific Radio Trade Association, opened in the Civic Auditorium, San Francisco, on August 18 and ran for a week. It drew a tremendous attendance, particularly in the evening and, in the matter of sales quite eclipsed any previous radio show given in San Francisco. Sherman, Clay & Co. had a large booth which was one of the centers of attraction. It showed the Brunswick lines with their new superheterodyne, the Columbia-Kolster combination and the new Radiola superheterodyne with A. C. electric operation. The Victor California Company had a booth showing the new Victor phonograph and radio combinations. Nearly all the national manufacturers of radio products were represented in this highly successful show.

### Steinways in Broadcasting Studios

Five Steinway grand pianos are owned and used exclusively by the National Broadcasting Company at their San Francisco studios. This fact has just been emphasized by a window display, made in the Kearny Street store of Sherman, Clay & Co. Photographs of all the leading artists for the company in San Francisco were displayed in attractive groupings. A handsome Steinway grand piano was featured in the window, cards and window posters extolled the Steinway: "Instrument of the Immortals." While the display was on exhibition, there was nearly always a group of people reading the names of the artists, examining their pictures and admiring the handsome Steinway piano.

*The presence of the*

## Kelly Plate

in a piano doubtless means that the manufacturer of the instrument has used the best of material throughout.



The O. S. Kelly Company

Springfield - - - Ohio, U. S. A.

## THE FAIRBANKS COMPANY

SPRINGFIELD, OHIO

Manufacturer of Piano Plates

## The M. SCHULZ CO. PLAYER - PIANO

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LAGONDA GRANDS are produced in three beautiful styles . . . the style 47, the Modified Hepplewhite and the Italian. They are beautifully designed and finished and are capable of giving long service and wonderful musical results.

Their dainty size, their remarkable capacity for producing music and the authenticity of design which is readily acknowledged by the connoisseur, have made them popular with the public . . . and popular, in proportion, with dealers all over the country.

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ESTABLISHED 1875

"THE SWEET TONED"  
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"SECOND OLDEST PIANO IN AMERICA"  
**LINDEMAN & SONS**  
ESTABLISHED 1870

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Executive Offices: Chicago, Illinois

## Piano and Musical Instrument Section

### C. M. Alford Heads Ohio Dealers

The nineteenth annual convention of the Music Merchants Association of Ohio was held as a three day business session, September 10-12, at Toledo, Ohio. The attendance was only fair. The most important business transacted was the election of officers, which resulted as follows: president, C. M. Alford, of Canton; vice-president, Otto B. Heaton, of Columbus; treasurer, Anthony L. Maresh, of Cleveland; and secretary, Rexford C. Hyre, of Cleveland. Henry C. Wildermuth, A. B. Smith, Jr., and Chester Anderson were added as members of the executive committee. It was decided to hold next year's convention in Columbus.

Addresses were delivered by E. C. Boykin; John S. Gorman, vice-president and sales manager of the Gulbransen Company; Corley Gibson, president of the Autopiano Company; Frazier Reams, of the Commercial Savings Bank & Trust Company, Toledo; H. B. Harper, of the Airway Electric Appliance Co.; Delbert L. Loomis, secretary of the National Association of Music Merchants; and various committee chairmen.

### Recital Hall in Basement

A rather unique construction idea was recently put into effect by the Barber Music House, Great Falls, Mont., in the building of a recital hall. Owing to space limitations on the upper floors it was decided to place the recital hall in the basement. The hall is attractively decorated and has seating arrangements for about 200 people.

### Radio World's Fair This Week

The fifth annual Radio World's Fair was held this week in New York. Judging by the attendance at the opening days it appears that all records for this event will be broken before the end of the week. The exhibits are even more numerous than in previous years, and practically every exhibitor has something new to show.

### Chicago Piano Club Elections

Elections at the Piano Club of Chicago resulted as follows: president, Roger O'Connor; vice-president, G. R. Brownell; treasurer, Geo. F. McLaughlin; and secretary, Ben Duval. Eugene Whelan, M. J. Kennedy, R. J. Cook, Chas. A. Deutschmann, and Harry R. Bibb were elected as directors.

### New Tuner Appointments

E. A. Weise has been appointed treasurer, and Mary C. Gubbins, secretary of the National Association of Piano Tuners, succeeding W. F. McClellan, who formerly held both of these posts. The appointments were announced by Nels C. Boe, the new president of the association.

### New Name for Hansen Store

Following reorganization the name of the Hansen Music Store of Oelwein, Ia., has been changed to the Emerson-Hiltbrunner Music Co. The new officers of the company are: president, C. O. Hiltbrunner; vice-president and treasurer, C. W. Hansen; secretary, Lee Hiltbrunner.

### North Carolina Dealers Meeting

The North Carolina Music Merchants Association will hold its annual meeting at Raleigh, N. C., on September 21. Addresses will be made by Charles S. Andrews, president; Frederick P. Steiff; C. J. Roberts, national president, and Delbert L. Loomis.

### Platt's Twenty-third

The Platt Music Company of Los Angeles recently celebrated the twenty-third anniversary of the founding of the concern. Four hundred employees of the institution participated in a banquet and ball given at the Elite Cafe.

### J. S. Balthaser Opens Store

A music store has been opened in Hyde Villa, a suburb of Reading, Pa., by James S. Balthaser. The opening was celebrated by a gala program of entertainment which included daily features for an entire week.

### New Jordan Branch

A branch store has been opened at 203 Market street, Paterson, N. J., by the Jordan Piano Company. The main store of the company is located at 131 Market street. It was founded twenty-six years ago.

### One Day Meeting in Illinois

The Illinois Music Merchants Association held a one day convention this week at the Palmer House in Chicago, too late for review in this paper. Advance reports indicated a representative attendance.

### New Store in Wichita

A music store has been opened in Wichita, Kans., by A. P. Woodford and Ira Herring under the name of the Woodford-Herring Piano Exchange. The address is 1017 West Douglas avenue.

### Opens Music Department

A music department has been opened by Sterling & Welch, one of the largest furniture houses in Cleveland. William Bowie, formerly of the Dreher Piano Company, has been appointed manager.

## THE COMSTOCK CHENEY and CO.

IVORYTON, CONN.

Ivory Cutters Since 1834

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## Where to Buy

### ACTION BRACKETS

NASSAU ACTION BRACKETS, manufactured by the Nassau Foundry & Mfg. Co., Inc., Box 253, Nassau, Rens. Co., N. Y. Our specialty Upright Player and Grand Brackets. 27 years' experience. Prices right. Quality best. Correspondence solicited.

### ACTIONS

KOSEGARTEN PIANO ACTION MFG. CO.—Upright Piano Actions. Established 1837. Nassau, Rens. Co., New York.

WESSELL, NICKEL & GROSS, makers of one grade of action, the highest—the standard of the World. 457 West 45th St., New York City.

### BASS STRINGS

KOCH, RUDOLPH C., manufacturer of the Reinwarth Bass Strings, which speak for themselves. Used by the leading houses for upward of sixty years. 356-358 Second Avenue, New York.

### CASES, WOOD PARTS AND CARVINGS

BRECKWOLDT, JULIUS, & CO., manufacturers of Piano Backs, Sounding Boards, Bridges, Rib Stock, Trapdoors and Hammer Mouldings. Dolgeville, N. Y.

### PIANO PLATES

AMERICAN PIANO PLATE COMPANY. Manufacturers Machine molded Grand and Upright Piano plates. Racine, Wis.

### PLAYER LEATHERS

ZEPHYR LEATHER, unsurpassed for tightness, liveliness and permanency. For use on pouches and repairing pneumatics. Julius Schmid, Inc., 423 West 55th Street, New York.

### SCARFS, STOOLS AND BENCHES

S. E. OVERTON CO., manufacturers of high-grade piano benches and wood specialties. South Haven, Mich.

### SPECIALTIES FOR AUTOMATICS

MONARCH TOOL MANUFACTURING COMPANY, manufacturers of Wall Boxes, Contact Boxes, Coin Slides, Drop Slots, Money Boxes, Revolt Machines, Pumps, and Pump Hardware. Special parts made to order. 123 Opera Place, Cincinnati, Ohio.

### STAINS AND FILLERS

BEHLEN, H., & BRO., 10-12 Christopher St., New York. Stains, Fillers, French Varnishes, Brushes, Shellacs, Cheese Cloths, Chamols, Wood Cement, Polishing Oils.

### MACHINERY

WHITNEY, BAXTER D., & SON, Winchendon, Mass. Cabinet surfacers, veneer scraping machines, variety moulders. "Motor Driven Saw Bench" and "Horizontal Bit Mortiser."

### MUSIC ROLLS

INTERNATIONAL PLAYER ROLL COMPANY, INC., manufacturer of a quality popular priced roll for 28 Note Players and also Expression Reproducing Piano using Standardized Tracker Bar. Catalog included latest Word Rolls and Standard Instrumental numbers. Also specialize in making to order foreign rolls for both domestic trade and export. 56 Water Street, Brooklyn, N. Y.

### PIANO HAMMERS

VILIM, VINCENT, manufacturer of Piano Hammers. Grand and player hammers a specialty. 27 years' experience. 218 East 19th St., New York.

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FOR over eighty years skilled craftsmen, whose hearts are in the work their hands perform, have been building Kurtzmann pianos. These master makers have the pride and patient, painstaking effort in their work which is in keeping with Kurtzmann traditions. Sons are today working side by side with their fathers after years of apprenticeship in the construction of the Kurtzmann Pianos.

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